THE AMERICAN DANCER

MUSIC & DRAMA

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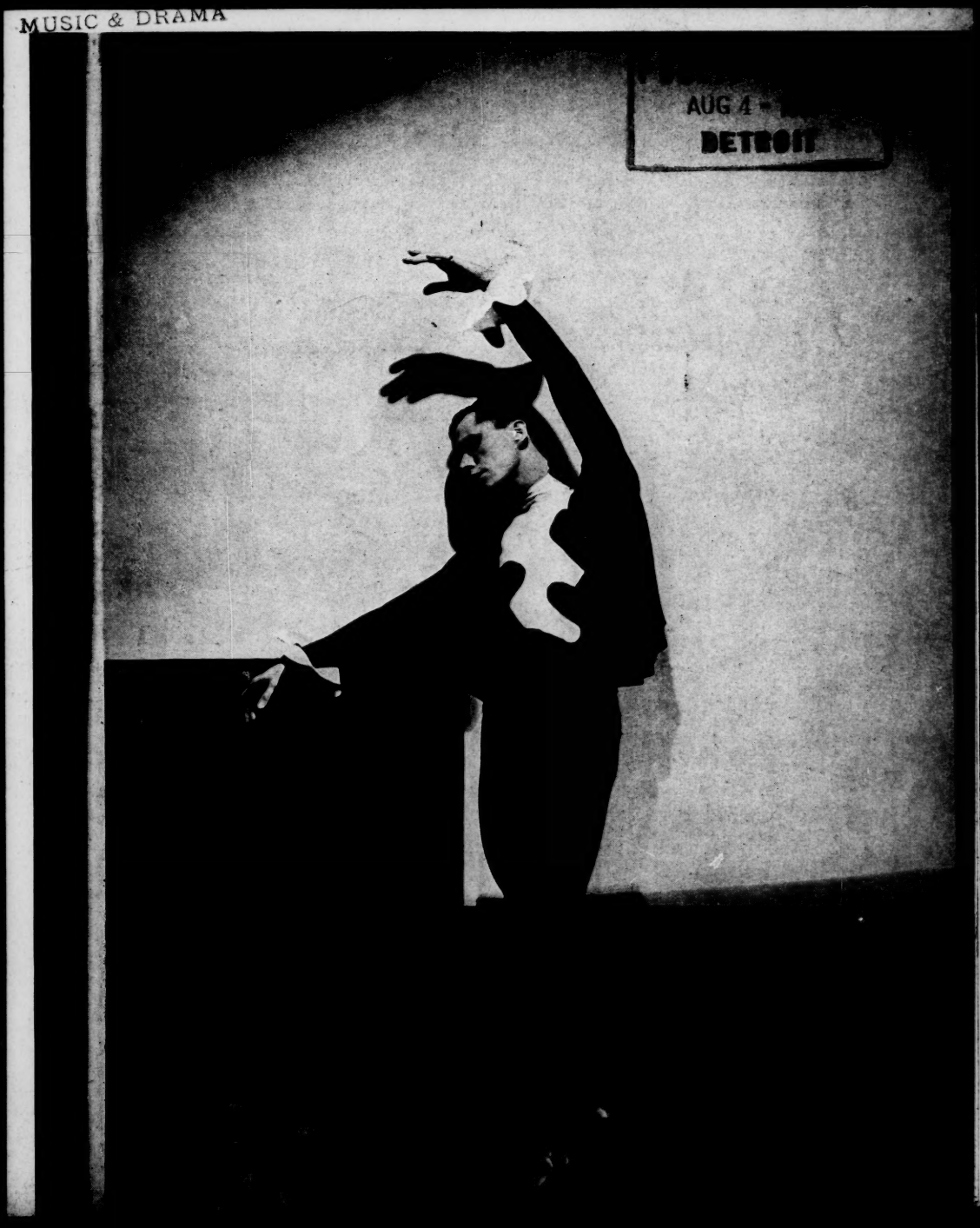

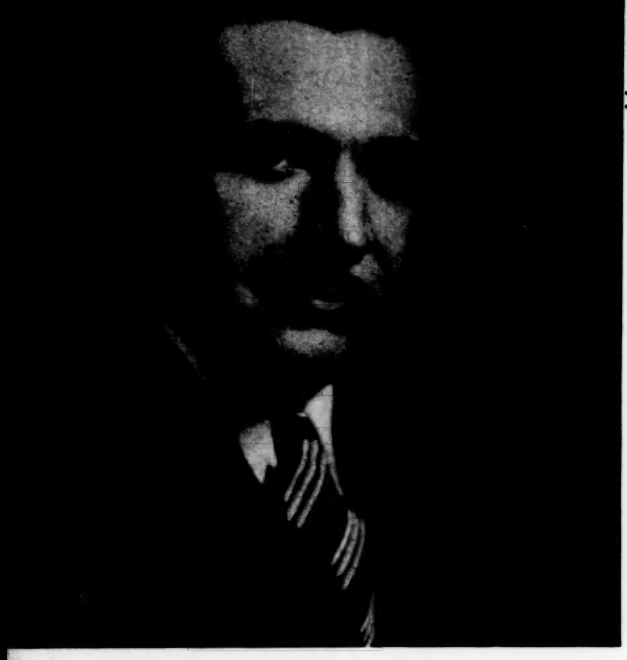

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- *the Editor's Mail*

My Dear Miss Howard:

I cannot begin to tell you how much THE AMERICAN DANCER means to me, so very helpful in every way. You should especially be congratulated on the marvelous issues of the past eight months. It is more vital than ever before, and you are to be commended on the serial of the *Code of Terpsichore,* something that every teacher of dancing needs; your costume color pages are especially very lovely. Please enter my name again for your marvelous journal. I would not be without it and its brilliant news.

Sincerely,
Betty Stokes,
London, England.

•

My Dear Miss Howard:

. . . The articles in THE AMERICAN DANCER interest me much—the picture of the Ruth St. Denis dancers (I was with the New York City and California Denishawn for three seasons)—and your article on Ballet Tap. One of the numbers I do is a ballet tap and, altho a new number, it seems to get the biggest hand. It always is so thrilling to check by THE AMERICAN DANCER and veer in the right direction on one's dance course.

Sincerely,
Rosalie Lyga,
Chicago, Ill.

•

My Dear Miss Howard:

With reference to the article in the May issue, in which Miss Harriet Hoctor stated her intentions to develop a new medium of tap dancing, combining ballet arm movements

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Vol. X, No. 8 THE AMERICAN DANCER JUNE, 1937

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PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

with the syncopated foot work of tap dancing, I wish to state that while I am glad to learn that Miss Hoctor is launched upon a new phase of dance, it is by no means a new idea. Many musical comedy stars have used this style of dancing in the past and, in fact, several of our present-day stars are exponents of it.

For the past eight years I have personally developed talent utilizing these principles, not only using ballet arm movements with taps but with actual ballet steps and turns as well, for which I have evolved a definite technique of foot positions for all tap steps. The D. M. of A. and Boston Annual Convention and others have had full demonstrations of this method through me, for the past two years.

I am glad Miss Hoctor sees the value of this combined technique and her exposition of it will greatly help to further the type of dancing which I have spent my life in developing.

Very truly,
Edward Sinclair,
New York, N. Y.

•

Dear Editor:

Last summer, while spending two weeks in Havana, Cuba, en route to New York for the D. M. of A. convention, I took moving pictures of the Cubans dancing their native ball-

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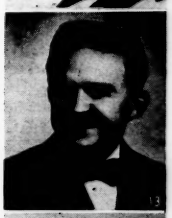

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• PRO and CON . . .

room dance, the *Son.* I secured these pictures one Sunday afternoon at Mariano, the swanky beach resort just a few miles outside of Havana. Here in an open patio partially shaded by tall palm trees, some hundred and fifty dark-eyed girls and white-suited boys danced to the fascinating music of a Cuban orchestra. The sight was so interesting to me that I secured admittance to a balcony overlooking the patio and from there made pictures on my two remaining reels of film. Little did I know how valuable these pictures would be to me.

It is difficult for us Americans to dance the *Son,* or *Rumba* as we incorrectly call it, as the Cubans dance it. However, I spent the remainder of my two weeks' stay learning to do so. I took instruction from several teachers in Havana, but learned much more by watching and actually dancing with the Cubans at several private parties to which I was invited.

I found the *Son* to be graceful, smooth, and extremely fascinating, although quite opposite from our style of dancing. The motion comes from the knees, not the hips. The dance is executed with very small steps in a smooth up-and-down motion instead of the long gliding steps to which we are accustomed in our waltz and fox-trot. Fortunately before leaving Havana I purchased several of their most popular pieces of sheet music and the corresponding recordings of Cuban orchestras. These, together with the necessary moroccos and marimabas, I brought back for my orchestra.

In opening my fall classes here in Pasadena I showed my moving pictures which I had taken in Havana. Following this, I demonstrated the same dance, the *Son,* which the movies showed, accompanied by the Cuban recordings. This proved a valuable incentive for instruction and a great asset to teaching. I have repeated this several times and have taught the *Son* to all my advanced adult and

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May I look forward to meeting you this summer in my studio? Drop in and satisfy yourself that my "ROUTINE-YOUR-OWN" method is all I say it is.

Sincerely,

Annette Van Dyke

Annette Van Dyke.

D. M. A. Faculty, 1937
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• PRO and CON . . .

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Realizing the advantage of teaching with the aid of moving pictures and to gratify the enthusiasm and interest which the idea has created, I am planning a two months trip to South America this summer with the hope of birnging back moving pictures of the *Zamba* and *Tango* to be used in instruction of these dances next fall.

G. Virginia Gollatz,
Pasadena, Calif.

•

Dear Miss Howard:

. . . THE AMERICAN DANCER is looked forward to and welcomed by me each month like a friend from afar. Tho I am an Australian, I spent eight years on the American stage as a dancer (solo) in musical comedy and vaudeville, having played with many big-time acts such as Guy and Pearl Magley, Ben Bernie, Myer Golden, etc. Owing to family affairs here in Australia I returned five years ago and a year later opened a small dancing school.

This year I have opened a large new studio and have many new pupils besides my old ones, and it looks like a record year.

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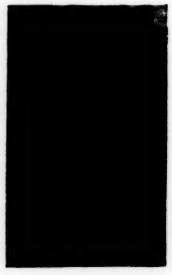

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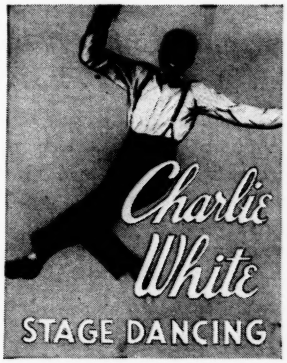

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• PRO and CON . . .

hitherto have given little or no thought to dancing are now eager to begin studies. I recently spent six weeks with the ballet in Sydney—studying every day with Roland Guerrard, their most brilliant male dancer who, as I suppose you know, is American. I spent much time back stage and became friends with many of the artists.

Also, I met and became friendly with your own Mira Dimina (Madeleine Parker) whilst the ballet was in Adelaide. She will ever be remembered in this city for her brilliant artistry and her tragic passing.

I sent my copy of THE AMERICAN DANCER with Dimina's picture and article after her death to M. Jacques Lidji, De Basil's representative here.

The magazine, as you can well imagine, is much more than just a magazine to me, as I am able by its medium to know what my friends and acquaintances in America are doing and what dancers whom I have so often seen are playing in, what is new, and oh! a thousand and one things that I should be otherwise cut off from.

I loved America, and miss it always, as I do the theatre, my friends and all that America holds and means to me.

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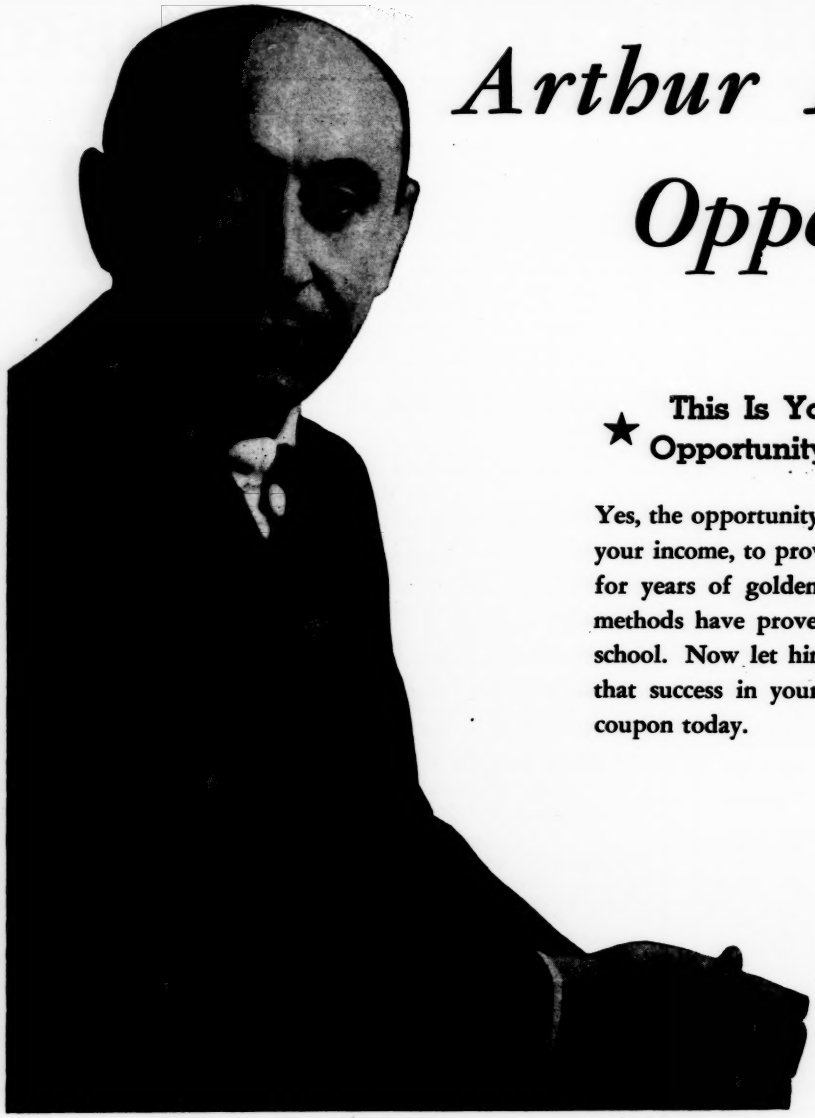

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Wishing you continued success with your very excellent and interesting magazine, I am,

Yours faithfully,
Dorothy Slane,
Adelaide, S. Australia.

•

Dear Miss Howard:

Have been an ardent admirer of THE AMERICAN DANCER for about three years and have never missed a copy. I can be found at my bookseller's counter usually before the American magazines are sorted, waiting for your magazine and with a "don't bother to wrap it" I find myself still at the doorway fifteen minutes after, engrossed in the contents of THE AMERICAN DANCER.

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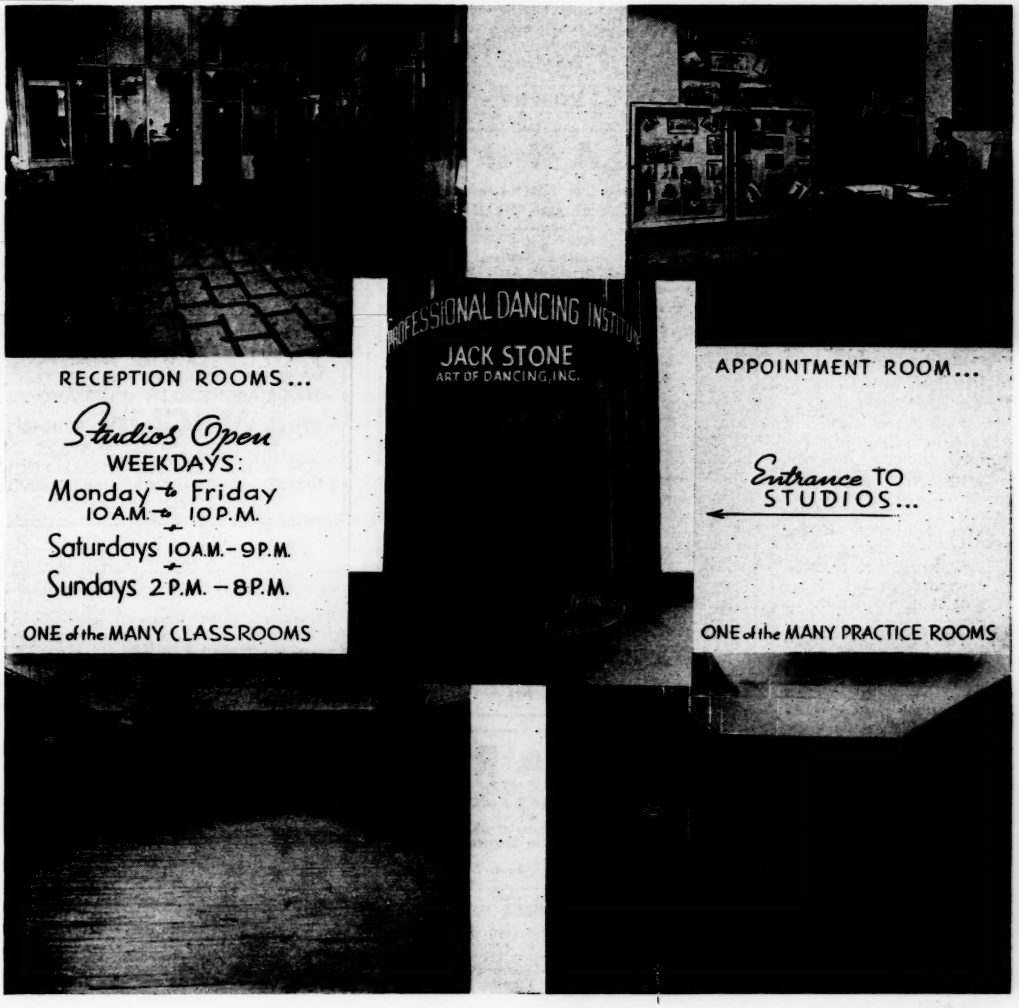

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I appreciate Albertina Vitak's comments immensely. She has that rare ability when writing to make herself clear, never makes one think "I wonder what she means by that"—her criticisms are candid without being caustic, and underlying them all there seems to be a strong foundation of common sense.

L. S., Dunedin, New Zealand.

•

Dear Miss Howard:

Beginning the April issue of THE AMERICAN DANCER it certainly has become an interesting magazine. By that I mean your costume color plates and especially "The Dancer's Diary" by Dorina Templeton. At my first

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1937

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—Bassabe

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THE AMERICAN DANCER
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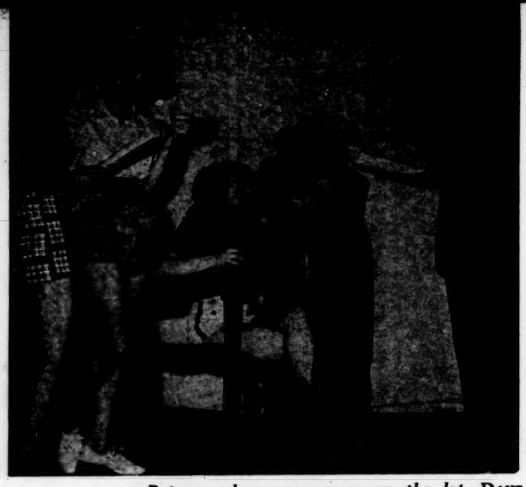


Between dance sequences on the lot, DAVE GOULD *puts some of his dancers through a tryout for a play to be presented by the girls*

Dancers Become Actresses

by ATHOLIE BAYES

IN a rehearsal hall at Metro-Goldwyn-Mayer studios I met the man who is responsible for the biggest "break" dancers have ever had in pictures. Dave Gould, the most-sought-after dance director in Hollywood, has done everything from one-night stands to musical comedy, and if there was ever a time he was not dancing or directing, Mr. Gould cannot remember it.

He has had his ups and downs. He knows what it is to wait for the "breaks" that seem a long time coming, and there is one thing he has not forgotten—his first professional engagement. It was in New York and he was just fourteen. Dave Gould and Ben Blue (of Paramount's *College Holiday*) were paid three dollars and their act was cancelled after the first performance. Disappointment is very keen when you are fourteen and away from home for the first time. Perhaps the memory of that disappointment had something to do with the dream Dave Gould is making real for many a dancer whose name will be written in Broadway's electric lights.

When Dave Gould produced the numbers and general ensemble for *Little Shows* on Broadway in 1929, Arline Judge did a small bit and so did Grace Bradley. When he directed *Hello Yourself* in the same year, Dorothy Lee was only one of several who got a "break" and went on into pictures. *Grand Street Follies, The Gang's All Here, Hey Nonny Nonny* were three more of his successes, and Ruby Keeler, George Murphy, and Buddy Ebsen have all worked under Dave Gould's direction. In 1930, Mr. Gould did *Fine and Dandy*, and Eleanor Powell was in that show. Then he came to Hollywood and R.K.O. Here his creation of the "Carioca" and his outstanding work in *Flying Down to Rio* "made" Fred Astaire and Ginger Rogers and brought to Dave Gould the highest decoration the screen world has to give, the Academy Motion Picture Award for Distinctive Achievement. Now Metro-Goldwyn-Mayer's dance director is again making history in the dance world.

This man of great popularity and many friends seems to create out of every experience a new way to share happiness. Today, he is giving of himself freely and joyously, that dancers may have an opportunity to display their dramatic ability right on the set where they work as extras. A large group of the chorus girls appearing in *Broadway Melody of 1937* have organized their own little theatre guild and plan to put on shows. Together with Eleanor Powell, Dave Gould is bending every effort to assist the project. About fifty girls, chorines of *Broadway Melody of 1937* are members.

"I think," Mr. Gould said, "I have had the dream of a Little Theatre for Dancers since the days of my neighborhood shows with the youngsters; for I know, to be a good actress, one must be a good dancer; to be a good dancer, one must be a good actress.

"If we have hidden talent or future stars among the group of dancers appearing in *Broadway Melody of 1937* I am glad to have the Dancer's Little Theatre movement launched at this time. Eleanor Powell's great success should be an incentive to all dancers, and the girls in her company will be assured of her assistance."

Jean Alden, a California girl whose three years in pictures does credit to her showmanship, is the leading spirit among the chorines and, true to her pioneer ancestry, has taken the responsibility for the girls in this ambitious project. You have seen Miss Alden in *Dancing Lady, David Copperfield,* and *Broadway Melody of 1936.*

Metro-Goldwyn-Mayer are giving every encouragement, such as arranging a stage for rehearsals or renting a little theatre for the dancers' use. Directing will be done by assistant directors, and the scenario department is looking up scripts and suitable plays for all-female casts. Rehearsals are scheduled three evenings a week. Producers, playwrights, and directors will attend the performances and each girl will have a chance to act. *The Women* and *Stage Door* are being considered, but no definite decision has been reached.

"M.G.M. recognizes," said Mr. Gould, "that their scouts sometimes go far afield when the possibility of discovery is right here in the rehearsal hall. Many of the stars that are 'box office' were known as dancers before they became actresses. From the studio angle, there is also the advantage of girls who are familiar with screen technique, girls who know angles, breadth of movement, how to keep in camera range."

"What are the qualifications you feel most essential for the success of a dancer in pictures?" I asked Mr. Gould.

Quickly the answer came, "There are four outstanding qualifications that are absolutely essential: poise, intelligence, a quick mind, rhythm. I mention poise first because, to me, it includes all the rest. Poise means balance of body and mind, the ability to adjust quickly; this gives a sense of power in every situation, gives a girl confidence in herself. The girl that has confidence in herself can afford to be considerate of others, she is cooperative. What is rhythm but true cooperation? Certainly the combination of these qualities indicates quick comprehension and intelligence. Doesn't that include all the things a dancer must possess in order to be successful? I believe so."

Mr. Gould has an unlimited capacity to originate new ideas. When I asked him how he created his sensational dance successes, he replied, "First, I think through the value of the set, the drama of the story, what I have to work with, the principals, their personalities, physical characteristics and their dramatic possibilities. Secondly, I study my chorus and value them: poise, intelligence, quick mind, rhythm, how much of these do they possess? Whatever the choreography, we are working for overtones in dancing that will release the audience into a responsive mood ready for their own creative work. No individual antagonisms, solo consciousnses, or swaggering minds must spoil the ensemble. We are pooling our interests for perfection of detail to support, advance, build up the show into a big, four-star picture."

When I asked Mr. Gould if, like many successful directors, he came of a theatrical family, he smiled and said, "Well, hardly. You should meet my mother." Obviously, I was eager to meet the mother of this man, of whom all Hollywood says, "He never enjoys anything he does not share." And the meeting proved easy to accomplish, for Mrs. Gould lives in a lovely bungalow not far from her famous son.

There was an air of quiet peace in the cozy living room,

(*Continued on page* 51)

A Great Ballerina

Of Other Years Is Interviewed

by DOROTHY NORMAN CROPPER

WHAT are the chief qualifications for a dancer?"

"Brains—and a good foot!"

This answer was given me by the famous Adeline Genée with whom I spent an afternoon in her lovely home in Regent's Park, London. Without exception Madam Genée is the most difficult person to interview that I have ever met. She is so entirely charming as a woman, so vital and so genuinely interested in others that it is only in answer to direct questions that she will talk about herself. There is a Dresden China quality about her, a perfection of personal detail, but nothing fragile; her well-poised body radiates good health, and the humorous twinkle of her blue eyes could only be supplied by a keen love of life.

Madame Genée is Danish by birth and British "by adoption.' She is Mrs. Frank Isitt in private life. I really think she enjoys being Mrs. Isitt more than being Adeline Genée, but she will always be the latter to an adoring public.

Her aunt, who was Hungarian, went to Hanover for four years' study, thence to Odessa, where she danced with the Italians and where she met Alexander Genée, whom she married. They then went to St. Petersburg where they had the advantage of training under Johanssen and Petipa. And it is these two who taught their niece Anina—who became Adeline Genée.

"An unselfish teacher," said Madam Genée, "one who wishes nothing for himself but the perfection of the pupil, is very rare indeed and I was fortunate in having such a teacher." The dance background of the Alexander Genées was such that in teaching they were able

ADELINE GENEE

to combine the virtuosity of the Italians with the artistry of the Russians. For two years, while she was nine and ten years of age, all Madam Genée's practice was on ballet and done in a soft slipper. After that she was allowed to dance on the *pointes* but only occasionally at first, the amount of time being increased as she grew older.

Now here is an interesting fact and one that justifies her second qualification for a dancer—a good foot. Madam Genées foot is small and wide and her first three toes are practically the same length so that she is one of the few ballerinas able to dance on the *pointes* in a soft-toe-ballet-slipper. She never had a "box toe" on her foot; her slippers were soft pink satin with the toes embroidered with a heavy silk chain stitch to prevent the satin from getting frayed.

Perhaps her stitching of ballet slippers, begun as a child, gave her the proper practice for the gorgeous needle point she does today. In her drawing-room is a sofa and a beautiful Queen Ann chair upholstered with needlepoint which she has made. She is very domestic and takes great pride in her home. I had gone to *interview* her and she told me she ordered Danish Pastry for tea because she thought I would like it! She showed me an old, old altar cloth, elaborately embroidered, that she is particularly fond of and never said one word about the applause she had received, or the press notices she had had! I asked her for some photographs and while she was getting them from a drawer she pointed out the table lamp that she had sent to her fiancé from New York. Seldom have I met a person and certainly *never* an artist who talked less about herself.

ADELINE GENEE

MRS. FRANK ISITT

Madam Genée has been very active in getting the Royal Academy of Dancing established in London. She has been tremendously interested in the ballet examinations held periodically for students and has gone to no end of trouble to help many people in the dance world. She has never taught in her life and says she knows nothing about it; however, I feel privileged to doubt the last half of that statement. She believes that the future of ballet is in England because English-born and English-trained dancers have now become teachers; that a national school is the surest way of giving the ballet a permanent footing, and that every art-loving country should have such a school.

"Ability is a question of individual endowment, not national type" and brains and intelligence are an excellent foundation on which to build. Madam Genée's training and her cultured background have been valuable assets but both professionally and in private life she has the distinctive quality of being first and foremost a charming woman.

In closing, let me give you a delightful example of her philosophy: "You can't help growing old if you live long enough."

THE BALINESE

Dancers On a Magic Island

The Djangar Dance

IF THE old Chinese proverb be true —that a nation is to be judged by the condition of its dancing—then the Balinese should reign supreme. And after having seen a greater part of the world strive and struggle for a crust of bread, live in abject poverty, never having a moment's rest from toil—I believe that the Balinese are the world's happiest people.

Perhaps part of their happiness is due to their constant interest in dancing. It is as much a part of their lives as their religion. But now that tourists have discovered the island, and trade has developed, the Balinese dance is gradually deteriorating. Although they have not lost their traditional style or choreography, they have not retained the old enthusiasm and seriousness. For in the tourist frequented villages, the Balinese now dance for coins that are thrown.

To understand the Balinese better it must be realized that they are descended from a group of Indians who came to the island centuries ago and intermarried with the inhabitants, the Malays. Later, when the Arabs entered Java they were unable to conquer Bali. Thus the Balinese did not turn Mohammedan but retained their religion. Even today it is basically Hindu, despite the fact that it has become combined with the native Animism.

The Barong-Rangda, with audience in foreground

This combination of Indian and Malayan blood has not only developed a race of beautifully formed bodies but a race of artists as well.

Certainly, their dancing is not unlike that of the Indians, the Burmese, the Cambodians. Especially characteristic is the side-to-side head motion, which makes the neck appear double jointed—the stiffness of the arms and the bending back of the fingers.

These peoples have practically identical instruments in their respective orchestras. Consequently the music sounds similar—and is. Series of tonal patterns are developed and enlarged upon.

But it becomes doubly beautiful when one hears the strains of the *Gamelan* or orchestra, float in the tropic night air, or drift on the scented breezes in the moonlight. As the tones of the *Gamelan* fill the air, one can imagine that in the temple or village square there is an audience, dressed in colorful sarongs, flowers in their black hair, their brown faces lighted by torch light, wrapt in attention—watching figures sway, unfolding dramas and romances, in plot, as old as mankind.

The dancing, as well as the music gives one a feeling of "never-ending," not only because the dances are long, and the gestures so often repeated, but because the dancers' minds are absorbed, rapt. They never once forget that they are dancing.

There are numerous dances. Those done in the temples as part of a religious ceremony, or of other religious nature—and those done in the village square for amusement.

Of the former there is the fairly well known *Legong*. It is a dance in which two or three girls enact in pantomime the legends from Hindu mythology. There is no acting in our sense of the word. The dancers keep their faces immobile, portraying the emotions by different sets of gestures.

For this form of dancing the girls start training at the ages of five or six years. After the age of twelve they are not allowed to dance in the temple. They marry shortly after and begin their careers of wives and mothers.

The *Barong-Rangda* dance is extremely exciting and at times wild and frenzied. Especially when it is performed with sincerity or when a great number of globe-trotters aren't present. It is a dance of Good triumphing over Evil.

It is considered sacred for the natives believe that the Spirit of Good temporarily deifies the Lion Mask. This mask is carried or worn by two men. It is constructed of a large wooden frame covered with horse hair and leather trappings, which are gold painted and studded with mirrors.

The Witch Mask, or *Rangda* is held in awe and never fails to inspire the audience with terror. In fact, the face remains covered until the dance commences. No wonder, for its features are hideous. The yard long tongue, the protruding teeth, and bulging eyes are veritably "nightmareish."

The Topang Dance, with one of the famed Balinese gongs

Finally, after much dancing and shuf-

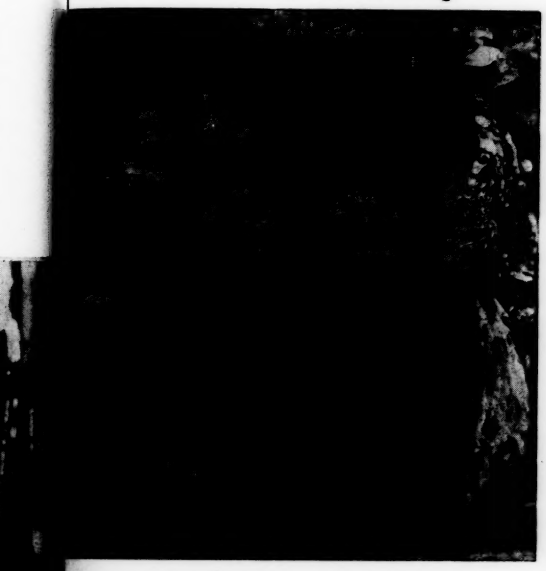
E LIVE FOR ART

by HARRIET HUNTINGTON

Balinese Temple

fling about the Lion Mask supposedly kills and eats the Witch Mask. The men who primarily accompanied the Witch Mask pretend to kill themselves with their *krisses* or swords. It has been known, in some cases, that the men have become so impressed that they really

The Barong Rangda Dance, The Lion Mask, Spirit of Goodness



wanted to die—and did, by their own hands. Many faint from sheer excitement. After these men have finished their *kriss* dance, there is a ceremony in worship of the Lion Mask. The crowd offers fruit, rice, flowers and the priests chant prayers.

One of the most interesting dances is the *Sanghayand Djaran*, a trance dance. This is performed only on special occasions, for instance, when a disaster has happened to the village, or an official dies. This dance is done by an immature boy who while he is dancing is questioned by the crowd. He is the mouth-piece for the gods, or oracle, foretelling events, so to say.

Strangely enough his predictions do come true—at times. Maybe it is because the youth does see into the future, or perhaps it is because auto-suggestion exerts so powerful an influence upon the villagers that the predictions do come to pass. At any rate—it is as good a racket as that of our fortune tellers. Perhaps better, because the temple eventually receives the contributions.

In a small room over a fire, where the smoke gets thicker, and the chanting of a few priestesses grows faster, monotonously faster, the boy chosen for the dance is put into a trance by the priest. When he is completely under the spell the child runs into the temple courtyard, and into what remains of a fire, smouldering red-hot coals. However, one can't call it dancing, for he only shuffles through the embers, shaking from head to foot, while the crowd questions him.

I can't explain why the youth never feels the heat or even why his feet show no signs of having been burned. Yet the fact remains. Unlike the Indian rope trick where the audience is hypnotized into seeing a youth climb a rope—the coals are really there.

Sometimes the priest unwittingly hypnotizes himself. On such occasions he and the boy dash through the coals together. Even while they are being consulted by the crowd, and while they are still in a trance, they must have guards. For some priests and youths have been known to suddenly leave the temple and run about the countryside, doing bodily harm to themselves and others.

The *Baris* dances are war dances, performed with *krisses*, spears and shields. One or two men dance in between two umbrellas, which represent the enemies' camp walls. A feature of the dance is the one war-whoop which occurs in the middle of the dance. I asked the dancer what it symbolized, or if it were any special word. He said—no, he only put into it all his emotion or relieved himself of his pent up feelings.

Of the amusement group the most popular not only with the Balinese but also with all pictorial advertisements of Bali, is the *Djangar*. Created only recently it might be termed "modern."

The performers take great pleasure in dancing this. Sitting in a square, men facing men and women facing women, they are lead by a man who sits in the center. He never rises throughout the entire dance and should he move about he always does so in a squatting position. Watching him dance with his arms and hands, sometimes using a fan, the Balinese imagine abstract scenes, such as a snake charming its prey, or birds in love play.

They give ancient dramas also. The favorite is *Arjuna*. It is the story of a prince who is tempted by two maidens and then is attacked by a fierce bird-like creature, the *Garuda* bird—of course, the prince wins.

The *Topeng* is more of a drama, than a dance—but is classed as one because of the gestures, even though the characters do talk. The stories are historical. Each character has his own mask; in addition there are others for special facial expressions.

The *Barong-Landung* appears to be a parody based upon the Occidental traders. Two giant puppets prance about. One is white, the other brown, somewhat like Topsy and Eva and it never fails to amuse the children.

They also have puppet plays. Differ-

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Dishpan Alley, in other words, part of a Gamelan orchestra in Bali

Of Ellis Gold

Dancer and Citizen of the World

by WALTER WARE

ELLIS GOLD, or "Golico," as Escudero, the most famous of all gypsy dancers, calls him, has often been proclaimed the Ambassador of Spanish dancing in the United States. Yet his reputation as an interpreter of Spanish and Flamenco rhythms is infinitely more far-flung than our own native American shores. For there is not a country on the globe, practically, in which he has not danced. There is hardly a teacher of any note since the days of Cecchetti from whom he has not studied. And there is hardly a language which he has not mastered in order that he might understand and interpret the inherent sources from which the native dances of the world have sprung.

It was for this reason that I was anxious to talk with Ellis Gold. Surely, it occurred to me, this man who is famous as an expositor of the intrinsic dance-forms of many lands more so than anyone I could possibly imagine, might offer some definite explanation of why, in this greatest of all countries, no native American dances have sprung from the core of our every-day living. This was an enigmatic question which had always fired me with wonder. And here was a man who might easily offer some profoundly interesting conjecture upon the subject. At the same time I might learn something of the widespread artistic ramifications of this Russian dancer with a Spanish heart.

Two minutes with Ellis Gold revealed that he was not only an American citizen and *has* been for many years but that he was intensely interested in the dance, as an art, in and for America and Americans. "I feel more at home in the United States than anywhere," he told me. Immediately I sensed his extreme interest in everything about him and his delight in conversation.

"But how is that?" I asked, hoping that this would open the way toward a discussion of himself and his dance experiences throughout the world. "Your interpretations of the Spanish and Gypsy dances have been proclaimed by Escudero as authentic Spanish art; your entire career has been founded on the careful study of pantomime and native character dances of lands and people all over the world. And here in America where you say you feel most at home," I added somewhat reluctantly, "*we have no such dances.*"

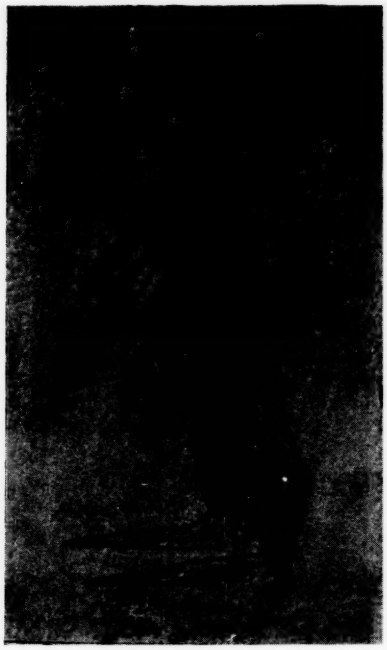
"Ah, but that is where you are wrong," he answered quickly and with vehemence, "and, you shall see, some day—"

But here I interrupted him. For I could see that although the conversation was taking the turn that I had hoped for, I had as yet learned practically nothing of the extensive career of this man who is the fraternal colleague of the great Escudero and who is sometimes known as *The Tragedian of the Dance.* And my knowledge of his experiences outside of America might easily enlighten and explain his great love for this country when I did get around to hearing it.

So, we began at the beginning.

"Dancing to me is artful story-telling," he said with emphasis. "From my earliest years I have danced and lived and told stories in my dances." And in his eyes I could read his passion for the things that are beautiful and the great, almost religious, significance which dancing holds for him.

Ellis Gold was born in Wilno, Russia, of a Russian father and a Spanish mother. His father spoke twelve languages, and it was from him that Ellis inherited his unusual aptitude as a linguist. Today he speaks nine separate tongues fluently. During his earlier years, when he was not under the instruction of private tutors, he was in schools in Russia and Germany. He began to dance at the age of three and received his first training in the classic ballet. He was a pupil of Cecchetti, Albertieri and Volinine and appeared at the Paris Opera (when he began his career), the Royal Opera in Madrid and the Colon Opera in Buenos Aires before he abandoned the classic ballet for Spanish and character work.



A caricature of ELLIS GOLD *drawn by his friend and teacher, Vincente Escudero*

In the early nineteen-twenties he met Vincente Escudero in Paris, and this meeting probably played a more important part in the ultimate shaping of his career than any other one thing. Although he has studied with Otero, the greatest of all Spanish teachers, and Juan Martinez, who has given him some of his most colorful routines, it was undoubtedly Escudero who taught him the true dynamic and emotional significance of Flamenco dancing. Escudero immediately recognized in his temperament the qualities to interpret with vigor, sensitivity and sincerity the Flamenco art and has often praised Gold with enthusiastic phrases, especially for his authentic rendition of the *Miller's Dance* from De Falla's *Three-Cornered Hat.* And incidentally "Golico" is the only living person today who has a thorough understanding of the methods of Escudero.

Vincente himself taught Ellis Gold this *Miller's Dance* for which they are both famous. In fact, it is one of the most popular numbers in his (Gold's) entire concert repertoire today. And in this number, just as in the scintillating *Farruca* which was also taught him by

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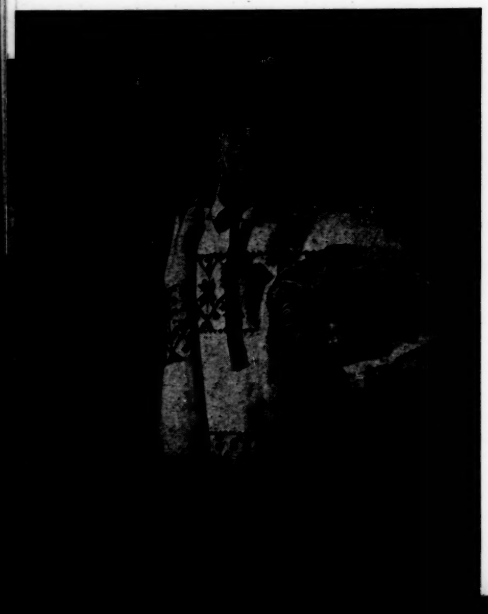
GOLICO *in his Old Man's Dance*



A Dancer's Diary

by DORINA TEMPLETON

With illustrations

by MILDRED KOERBER

Diary Dear:

I am so lonely tonight in this strange little room with queer loud, jangley noises going on below my open window. And it is so very, very hot. Oh, dear! I *do* miss Mother and Foulard and the town. I keep seeing trees outside my window shaped just like mine home with Mr. Burke's second-story reading lamp shining through. But it's not home when I look out, it's just a half-sized park with trees that look as if somebody had bent their limbs just so—and millions and millions of people strolling, running, sitting, talking and laughing on winding cement walks. Millions of people I don't even know and three times as many in this one square as we've got in the High School home. I just would like to stick my head in a pillow and cry and cry.

But I won't! I won't! I'll remember all the wonderful things that have happened to me and that ought to help.

I think I really got to New York by a process of wearing Mother down. Not that she was mean, but now I know she knew how much she was going to miss me and she wanted to be sure I was certain that I wanted dancing as a career.

Finally Foulard himself came over to the house. We served him tea and I ran out of the room and hid under the window, which wasn't nice, but I had to know what they said. Well, Foulard got her to the "I'll see" stage and from then on for three days I followed her around like Methusala, our tabby cat. Finally, day before yesterday, she bumped into me coming out of the kitchen and spilled two cups of hot tomato soup all over her hand. I felt so bad I cried, then she cried and said:

"Oh, Dorna dear, don't you see how I'm going to miss you? I don't know how I'll ever do without you. But there now, what shall you take to wear? I want you to be as well dressed as any girl in New York."

And she sniffed and I whooped and kissed her and made her do a war dance all around the dining room. I didn't know how I'd live and hold in so much until the next day, so I ran around to all the gang's houses and told *everybody* I was going to New York. Last of all I called on Mr. Foulard. He was out in his private summer studio he has fitted up in what used to be a garage.

I guess he saw from my eyes what news I had and after I'd shouted, "Oh, I'm going, Mr. Foulard! I'm going!" he came out and grasped my arm and we sat on his front porch for at least half an hour talking about the most wonderful things and people. He told me how he had seen Pavlova dance *The Swan,* of the Ballet Russe in New York with Massine and Toumanova, and I was thrilled to my toes to realize that I would see those things now; they were to be a part of me, too.

"Watch the great at work, always," Foulard said. "From them you learn some small thing in a moment which would mean years of blundering to pick up by yourself.

New York has many concerts representing many phases of the dance. There is Martha Graham, Nimura, Shan Kar, the Jooss Ballet and many more I could tell. There, somehow, what with the watching and thinking, you will gain in mood and understanding."

"Do you think I'll ever be a ballerina in some fine company? Become a *great* dancer?" I asked. "Tell me honestly."

Foulard glanced at me sidewise.

"I cannot read the stars." He chuckled. "Tell me, how do you think you, yourself, will do?"

I told him, if anyone asked me to dance in *Scheherezade* right now I could do it.

"But your pirouettes need working on," Foulard reminded, then he laughed at my crestfallen face.

"Learn well!" he advised. "Then, when the great chance comes you are there. Better yet, you stay there. Look one step ahead, not sixty. You see?"

"But some people become a success over night!" I reminded him. "It's so slow the other way."

Foulard shook his head.

"Such youth you have. Such spark! Those who are a success over night, as you say, are either an accident of genius, or at last, after years of hard work, we see how they are worth a great, great deal, and they go on and on."

I am thinking that over and over again right now, Diary.

The next day Mother drove me up to Canfield City to buy clothes and hats and lovely, summery white things. Of course the models I wanted were the most expensive. Mother says she thinks I sit up nights before we go shopping and dream what she can't afford.

The most fun though was getting a new pair of toe slippers and a pair of ballet shoes. When we got home I put the toe slippers on, rolled the carpet half-way back in the living room and, hanging onto the fern-stand, did *elevees, plies* and positions in time with the radio.

I don't think I want to write about getting the ticket and saying goodbye on the train. I just did, that's all.

Believe it or not, Diary, I've only been on a train once before so it was rather fun in the morning jumping down from the upper berth. The porter said he never had seen a young lady so "energetic" at six o'clock.

But a strange feeling had come over me. I can hardly explain it, but I felt just like a great adventure was taking place and I was the heroine. Like Dick Wittington, I was on my way to London Town with bread and cheese in my pocket and Bow Bells were ringing.

Mother told me to get a red-cap the minute I got in and to send a telegram right there. But Diary, Grand Central Station is so very, very wonderful with literally what is equal to the whole population of our town milling round and round in it and a ceiling full of stars and star signs, that I stopped right in the middle of the place and gaped upwards. When I looked down again there wasn't any porter; I felt all panicky inside and my throat went dry. A man who looked just like a movie star saw me staring all around and took pity on me, I guess, for he said, "Little lady, can I help you?"

I told him I was going to send a telegram and that I'd lost my porter, so he took me by the arm and led me what seemed *miles* to a tiny space in the wall. And sure enough, there were my bags and the porter grinning beside them. The man tipped his hat and disappeared before I could thank him, although I could have cried with relief. Diary, I don't think I'd better tell Mother about speaking to a strange man like that. Though what else could I do?

The porter put me in a taxi. I told the

(*Continued on page* 63)

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

MORDKIN BALLET, *Majestic Theatre, April* 4.

Of the two ballets presented—*Giselle,* a revival, here given in its entirety for the first time since Anna Pavlova and Mikhail Mordkin danced it in 1911, and *The Goldfish,* a first performance anywhere—the latter was much the better. The presence in it of Mr. Mordkin, who was greeted with an ovation, no doubt added much to the interest and the success. The ballet is based on a story by Alexander Pushkin about an old fisherman (eloquently mimed with humor by Mr. Mordkin) who catches a Magic Goldfish (Viola Essen). In gratitude for her freedom, the Goldfish grants him all his wishes. These are simple enough, but not so his wife's (Lucia Chase), whose greediness takes them to live in a palace only to return finally to rags.

The ballet was more of a pantomime (as most of the action lay in the unfolding of the décor and costumes) except for several numbers in the rich palace scene by Dorothy Neiger, George Chaffee, Janna Perlova, Leo Danieloff, Miss Chase, Leon Varkas and the youthful but maturely poised Miss Essen. Though not yet a finished dancer, Miss Essen has a quick, clean-cut directness and shows great promise.

Giselle seemed to go on for hours. Perhaps it was the rather infantile vocabulary of steps, which were repeated over and over. For the corps de ballet it just about amounted to "heel, toe, and one, two, three," while Giselle (Lucia Chase) did little more than *bourrés* with an occasional arabesque or pirouette. She has strong points and should have far more technical range. However, she was appealing in the pantomime. Leon Varkas, as Loys, gave an outstanding performance. His dancing has sensitivity, good lines and finish, even if his technique is not overly brilliant.

As for the choreography in Scene II, The Cemetery, it was inappropriate and jumbled. I believe the lion's share of blame must fall on the music, as it is often very martial and entirely unsuited to the scene and story (if this is the score as written a century ago)—and left the choreographer little choice. For instance, Giselle had no sooner risen from her grave (with mechanical aid) than she executed a series of strong turns and leaps; and the corps de ballet, supposed to be spirits, were usually leaping and jumping and, as the stage was small, getting into each other's way. All this, with the electrically lighted crosses, destroyed the illusion—to put it mildly.

In both ballets the pantomimic element was usually convincing and well done, with taste, for which Mr. Mordkin's direction can be praised.

Those who have otherwise contributed to the production are Sergei Soudeikine (excellent costumes and scenery); Tcherepnine (music for *Goldfish*) and, in assisting roles, Dimitri Romanoff, Ashby Acres, St. Clair Bayfield, Janice Hanford, Anton Vansky, and a large orchestra under the baton of Eugene Fuerst.

A Remarkable Action Picture of MARIN RAAE *Made During a Performance of the Trudi Schoop Ballet*

—Chester Kohn

COL. W. de BASIL'S BALLET RUSSE, *Metropolitan Opera House, April* 9.

A large and enthusiastic audience greeted the return engagement of "The Ballet" with the usual glitter and excitement.

Scuola di Ballo is frothy entertainment, greatly enlivened by Eugenie Delarova, whose droll mime, as the Bad Pupil, and *tours, jetés* and *changement* (all without pointing her feet) were done with such skill that she received spontaneous applause in the middle of her number. Tatiana Riabouchinska was particularly "light as a feather." Also, Edward Borovansky gave one of his excellent characterizations as the Impressario; Paul Petroff executed perfect *entra-chat-six,* and Yura Yazovsky, as The Servant, did some clever eccentricities. The music was by Boccherini.

This my second view of *Symphonie Fantastique* proved to be even more enjoyable and stirring. It is a marvelous ballet and the work of real artists—Massine, the choreographer and brooding actor-dancer—Berard, whose beautiful décor and costumes are no small part of the success of the whole—Berlioz, the composer of the music (and book).

Irina Baronova danced the role of Beloved—somewhat less successfully (though I have high esteem for her dancing, on the whole) than Toumanova (now in Hollywood). She lacked the melancholy mien and intensity that Toumanova gave to the part.

A demonstration of how this ballet completely sweeps one along was the burst of applause in the scene when the dead artist is lying center stage and the witches and ghouls, on hands and knees, crawl around him. There is no particular virtuosity in the movement—it was just the sheer thrillingness of the effect—the imagination of the genius, Massine.

However, my few minor criticisms remain unchanged—notably as to the method of carrying in the body by the monks and the judge's dance at once point.

L'Après-Midi d'un Faune was very well portrayed by David Lichine and the several Maidens; but the lights were rather too bright.

The Danube remains as gay as ever, and a pleasing vehicle for the Hussar of Massine, and the episode of the strolling players—Alexandra Danilova as Street Dancer—Edward Borovansky as the funny Strong Man, and their Manager, H. Algeranoff. By the way, I've never seen Danilova dance better—such brilliance and sparkle! Olga Morosova danced a big part charmingly.

ARTHUR MAHONEY and THALIA MARA, *Juilliard Concert Hall, April* 10.

Most of the interest in this concert lay in the authenticity of the museum piece-like numbers, and not for any "message to humanity" which a young woman behind me—evidently an ardent "modern"—probably sought when she said "But what does it mean?" I wonder if she questions the meaning of a beautifully carved Tanagra figurine or the well-known glories of the sunset, or of the way our ancestors danced—which was what many of the dances portrayed, with craftsmanship and taste. But I am afraid that Louis XIV could not have been so skillful nor so graceful as Mr. Mahoney purported him to be in *Le Roi Soleil* (after the dance created by that king who deigned to dance in a ballet).

Gigue, one of the French Court dances of the 18th and 19th centuries, danced by Miss Mara, was a charming piece of work. Dexterously arranged to Bach music (based on Diane, who was a favorite character of that period), it revealed expert technique in the beats and the airiness of movement. Also enchanting was Miss Mara's *Musette* (after Taglione, and exactly like a picture of that famous dancer). It was quaint in conception, devoid of the theatrical virtuosities of today.

A group of lively dances (Flamenco except for the excellent *Sevilla*) showed both dancers to be well scholed in Spanish style; but there was tendency toward sameness in composition and mood, and a slight exaggeration of bent-knee position by Mr. Mahoney, who had to repeat his *Farruca* with its amusing mannerisms. To go from one school to another with such facility and complete felicity showed real versatility which was further established by the satiric impression of present-day dances, *Lindy Hop—Twentieth Century Minuet.* In this, Mr. Mahoney was delightfully casual in the deftness of his comedy, and had the audience shouting for an encore, which was given.

Some of the costumes were very good.

VIRGINIA RUSS, *Guild Theatre, April* 11.

The attractive Miss Russ is announced as belonging to the Russ family, famous in California history. This fact has obviously afforded her generous opportunities for the study apparent in her dancing. In her debut program she presented works in several styles with a certain beauty of movement in the lyric-modern type, as *Cycle of Renewal* and *Archangel's Dance.* Her movement is well co-ordinated and extremely agile, but seldom so expressive as the titles and program notes would lead one to expect. Most of the dances seemed composed for the purpose of exhibiting strong leg action and stunts, of which there was too much. The opening dance, done almost entirely in a deep plié position and containing some nice designs, should have sufficed.

More successful, but in need of further developing, was the section *Californiana,* with

(*Continued on page* 28)

AMERICAN BALLET, ***Metropolitan Opera House, April 27-28.***

"APOLLON MUSAGETE"

Apollo	Lew Christensen
Calliope	Daphne Vane
Polyhymnia	Holly Howard
Terpsichore	Elise Reiman
Two Nymphs	Kyra Blank, Rabana Hasburgh

"THE CARD PARTY"

HEARTS:	
Queen	Annabelle Lyon
Ace	Ann Campbell
King	Lew Christensen
Jack	Charles Laskey
SPADES:	
Queen	Leda Anchutina
Ace	Jane Burkhalter
King	Joseph Lane
Jack	Joseph Levinoff
DIAMONDS:	
Queen	Ariel Lang
Ace	Lillian Moore
King	Douglas Coudy
Jack	Eugene Loring
CLUBS:	
Queen	Hortense Kahrklin
Ace	Vera Volkenau
King	Erick Hawkins
Jack	Serge Temoff

"LE BAISER DE LA FEE"

The Fairy	Kathryn Mullowney
Her Shadow	Rabanna Hasburgh
The Bride	Gisella Caccialanza
Her Friend	Leda Anchutina
The Bridegroom	William Dollar
His Mother	Annabelle Lyon

Ballerinas: Ruby Asquith, Ruthanna Boris, Albia Kavan, Madeline Leweck, Marjorie Matlin, Mona Montes, Hanna Moore, Yvonne Patterson, Micheline Petolas, Hilda Wagner, Heidi Vosseler.

Men: Joseph Lane, Arthur Frederix, Howard Christensen, Joseph Levinoff.

The American Ballet Company can be said to have come into its own at the Metropolitan Opera House on April 27th. This major dance event of several seasons featured the world première of the latest composition of Igor Stravinsky, *The Card Party,* and two other works of this famous composer, *Apollon Musagète* (first time in New York) and *Le Baiser de la Fée* (first time in America). George Balanchine created all the choreography of the librettos by Stravinsky. An orchestra of seventy Philharmonic Symphony men was conducted by Stravinsky himself, no doubt making this a major event in music circles as well. The manner of presentation, with its rich beauty and opulent color of the décor and costumes, could rival the early Diaghileff period. The dancers performed with zest, and the brilliant development since their debut two years ago is worthy of comment. But—and I regret the fact—no star is born among them as yet.

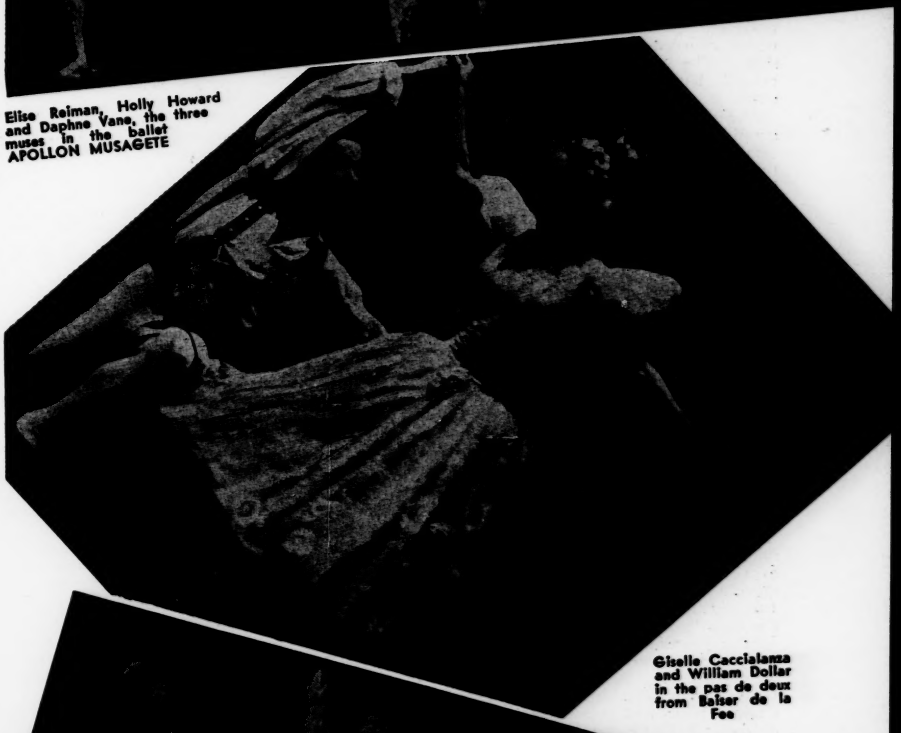
●

The first of the trio, *Apollon Musagète,* an allegorical classical ballet, was the most unique. After a prologue representing Apollo's birth, it portrays him as Musagetes, the god of the poets and leader of the Muses, inspiring each with her own art.. The choreography is bizarre, and it is in this rather affected form that Balanchine excels, giving rein to his imagination. Its flights frequently border on the line of insanity, achieving fascinating and exotic distortions; but—alas—they occasionally go completely over the border, resulting in sheer madnesses. However, these are at least usually diverting if nothing else! The one fatal danger in these flights lies in repetition or in using them for their own sake instead of as a means to an end. Perhaps the taste for Balanchine's "crazy" beauties (anyone knowing his work will understand the appellation), as for Stravinsky's rhythms, sometimes requires cultivation. I find his originality stimulating, though the audience obviously did not.

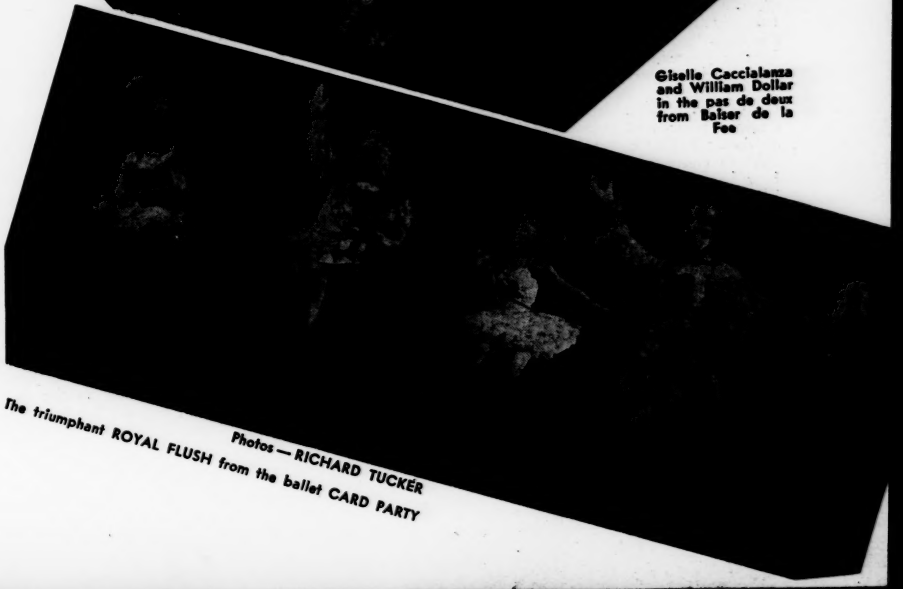
The very effective setting with its pastoral quality accented the austere movements of the dancers, costumed in simple tunics patterned after the Greeks. In accordance with the music, the action was often slow with long pauses in pseudo frieze-like poses which seemed to bring music and action into a closer relationship.

(*Conitnued on page* 60)

Elise Reiman, Holly Howard and Daphne Vane, the three muses in the ballet APOLLON MUSAGETE



Giselle Caccialanza and William Dollar in the pas de deux from Baiser de la Fee



The triumphant ROYAL FLUSH from the ballet CARD PARTY

Photos — RICHARD TUCKER

DANCE EVENTS

(*Continued from page* 26)

the mimed representations of traditional and colorful characters of California, a cowgirl, a dance-hall girl, and a young immigrant. For this there were bits of décor and an off-stage rendition (too long) of Western ballads by John Tyres.

Rhythms for Riveters, a good theme, was too obvious an interpretation—abstract movement might be more interesting.

Miss Russ also composes some of her music as well as arranging most of it. However, with due recognition of her ambitions, she could easily find better music for *Huntress* than that which she composed.

SYLVIA MANNING-GENE MARTEL and CONCERT GROUP, *Guild Theatre, April* 18.

In an altogether creditable debut performance these dancers presented three works concerned with the contemporary social scene. One asset was the utter earnestness conveyed by both soloists and group.

Crucible, choreography by Gene Martel, danced by the group, had a folk influence clearly borne out by the costumes and figurations.

Pilgrimage, a lengthy work, was choreographed by Sylvia Manning, with its "ivory-towerism" theme suggested by a platform which afforded a focal point in the composition. The general plan was very well arranged, but there was much repetition of steps.

Horizons, arranged by Mr. Martel, suffered greatly from the same complaint; also, its meaning was not always clear, although, with the aid of a program one could imagine what it was they were attempting to express—"the vicious cycle in which society functions" and the "changes suggested." The most expressive section, apart from the mimed portions, was the rather theatrical, voluptuous *Interlude* with its "snake hips" danced by the girls' group, Frances Hellman, Carolyn Kaplan, Susanne Remos and Janet Schaff. *Exhortation,* danced by Mr. Martel, was his best effort of the evening. His dancing is vigorous, with strong accents (and always accompanied by the slap-slap of his bare feet on the stage); but it needs more variety. Also, he has not yet found himself in dramatic terms, whereas Miss Manning excels in that element of her work, in spite of much evidence of nervousness. A flick of her wrist, or a turn of her head was descriptive, while much of her actual dance movement was ineffectual.

The choreography is a hybrid variety. The soloists are alumni of the Humphrey-Weidman school—that influence to be seen too frequently in the step raising the leg to the side (usually without line). There were countless floor "roll-overs"; also, many ballet steps frankly prominent, which were repeated endlessly and inexpertly executed. Since they are included, every effort should be made to do them correctly—with some semblance of straight knees and pointed feet! If the idea of doing ballet is too horrible for a "modern" to contemplate, let him or her observe how an animal extends its toes to the utmost in a leap. And—speaking of toes—there were at least two bandaged ones in evidence.

Effective use of color was made to indicate mood in the many costumes, with frivolous additions of chiffon wisps, flowers and headdresses, which were removed to express victory over "the vicious cycle." Accompanists were Ruth Floyd, Alex North and Frederick Albright. Music by Norman Lloyd and Herbert Haufreucht.

HUAPALA (VIVIENNE MADER), *Town Hall, April* 19.

Many in the large, enthusiastic audience, apparently familiar with the Hawaiian dance, showed by their applause and laughter a knowledge of the dances of different sections and the symbolic hand movements. The uninitiated might find monotony in the action of the dances, but never in the rhythmic grace or the soothing melodious music.

Miss Mader, American born, presents the authentic dances and, thanks be, has not theatricalized any of the numbers ranging from ancient to modern hulas, representing sacred ceremonies, dances of love, joy, and the native love for everything in nature. The subjects are often naïve and not unlike the Hindu dance in their timelessness. This similarity and some of the rhythms suggest hands across the sea ages ago.

Most interesting were several seated dances —*Pebble Hula* (pebbles held in the hands and used somewhat like castanets) and *Bamboo Hula* (several bamboo sticks used to beat out the rhythm of the swaying gyrations).

The cloth costumes were more interesting than the grass skirts.

The musicians, Mikel Hanapi and the Ilima Islanders playing upon gourds, drums and string instruments, lent pleasing assistance.

NEW DANCE LEAGUE, *St. James Theatre, April 25.*

This program, featuring several dancers, marked the New Dance League's fourth anniversary—and their last, as they will join the newly organized American Dance Association. This type of performance proves vastly more interesting than most of the run of solo concerts, combining, as it does, variety of styles and personalities. With little padding or duplication, there was something to recommend almost every dance. As usual, many of the numbers were social in content—all were of contemporary scenes.

Jane Dudley has exceptional control, but is too much given to exaggerated distortions and stampings. She was best in *Songs of Protest,* to Negro spirituals. Her Swastika-inspired offering was expressive only in its venomous hatred. This style is excellent for an occasional dance, but as an entire mode of expression it exhausts both the audience and, as was evident, the dancer.

Lily Mehlman is a very sensitive dancer who will be powerfully appealing when she attains more restraint in her facial expressions. *Spanish Woman* was splendid, and her compositions were good.

Blanche Evans was the humorist of the performance in *An Office Girl Dreams* (which really did not need the glasses—the action was graphic enough). But a more unusual composition was her sardonic *Opportunist* with its dignity of skilful movement and understatement.

Portrait of an American Lady by Malvena Fried was designed solely to entertain —and it did, but with the aid of a rather outspoken poem of questionable humor. This number was more like revue-stage burlesquing than concert.

Bill Maton's *The Worm Turns* has strong movement and numerous falls well done, but the excitement was entirely dependent upon the force and meaning of the spoken word of a reader and vocal efforts of his own.

Most outstanding was the work of Miriam Blecher. Her dancing can be tragic or happy, strong or delicate, but always human, with a fine sense of composition, and is greatly aided by a very real dramatic talent. Her *On the Bowery—Bum* and *From Poland—in the Shop* were compelling characterizations in dance movement, as was *In the Field,* which Miss Blecher had to repeat. The success of this number—the light-hearted moment of a Jewish peasant girl—seems to point to the fact that it isn't always what you do, but how you do it.

LILLIAN SHAPERO AND GROUP, *Guild Theatre, April 25.*

With Maurice Rauch, pianist and musical director, and a small assisting group of vocal and instrumental musicians, Miss Shapero presented a program of new compositions to a very friendly audience.

The work of the group showed conscientious training throughout and the dances were well executed. The interesting patterns in rhythms and space of the compositions and Miss Shapero's definite gift for grouping made up in part for the obscurity in projection of material matter.

The *Purim Shpiel,* which closed the program, was an amusing and colorful pantomime, patently inspired, as were the previous numbers, by the works of better known and more popular modernists and comics. Many sins may be overlooked or forgiven for just a bit of originality.

A. V.

TRUDI SCHOOP AND COMPANY, *Longacre Theatre, April 28.*

Blonde Marie is a full-length comedy depicting in dance terms the adventures of a servant girl. Very entertaining as Miss Schoop and her company are, I seem to remember their first appearances here with more favor. Perhaps they were more of a novelty then? Or it may be this offering is more bent on clowning and winning popular approval than the earlier *Fridolin* and several other short works, which had a definitely Continental flavor, with more subtlety and a more artistic approach. However, the present company is larger and comelier, and it contains more individually talented members. Otto Ulbricht is an expert and nimble dancer, subtle in his miming. His satire on Hindu dancing, with Meta Krahn, in *Two Fakirs,* was the high spot of the evening.

Miss Schoop herself, for all her splendid talent as comedy choreographer, is best in the wistful moments of pathos. Marin Raae, Kalla Sterna and Edith Carola were very good in several roles, and every other member contributed something to the success.

Much of the performance isn't exactly dancing, but could be done only by dancers. Also there were a few moments when the performers had more fun than the audience.

BARN DANCE. PHILADELPHIA BALLET COMPANY, *Fox Theatre, April 23.*

This was one of the two new ballets, based on American subjects, which Catherine Littlefield will present to Continental audiences during her forthcoming European tour and was, incidentally, the farewell appearance of the company before embarking aboard the Ile de France on May 14.

In this colorful little ballet Catherine Littlefield has, once again, been highly successful. And, upon careful scrutiny, the reasons are obvious. For her inspiration and subject, she has delved deep into the very core of a certain phase of American life which is indigenous to many parts of this country and has created before us, on the stage, a barn dance, formulated along balletic lines, of course, which is as colorful as it is authentic. For her orchestral score, she has woven a spirited musical pattern of folk tunes such as *The Arkansas Traveler* and *Turkey in the Straw.* And to express her theme, she has employed the usual characters associated with such a subject: the sanctified country parson; the city slicker with his black curling mustache and looking, for all his life, like an old daguerreotype just escaped from the family album; the "fancy" woman from "New Orleans"; the jabbering mothers, prim, undaunted; the village lassies in their gay dresses and their ribboned pigtails; the village lads who flirt with their lassies; and the old backwoodsman with hay seeds in his hair and a banjo on his knee.

(*Continued on page* 37)

Photo by BERTRAM DORIEN BASABE

JOSE CASTRO

Mexican dancer who will be seen shortly in a concert tour

Physical Educators Study the Dance

First Convention Meets in New York

by RHODA F. SMITH

THE modern dance made understandable. So might the results of the pre-convention conference of the dance section of the American Physical Education conference be catalogued. The conference took place Monday, Tuesday and Wednesday, April 19, 20 and 21, at Teachers College in Columbia University, New York.

Advance material on the conference, sent out by the association, asserted that "Since modern dance is still in its infancy, it seems important to lose no opportunity of presenting it to those who are now teaching, to those students who will teach, and to those who are entirely ignorant but would like to know something about it."

There is no doubt that the conference accomplished its aim. And the comment of numerous spectators agreed with the conclusion I had formed, that this was the most sane and best-balanced presentation of the modern dance I had yet seen. Here was the modern dance shorn of its implications of propaganda with which too many of us have been forced to associate it. Its application, significance and evaluation were left strictly to the teachers attending.

The conference was opened by Dr. Jesse Feiring Williams. A lecture on Modern Dance by John Martin, dance critic of the *New York Times*, who has been writing a series of articles for THE AMERICAN DANCER, was next. It afforded an excellent opportunity for those attending to orient themselves and served as a working panorama into which the various aspects of the work taken up during the three-day session could be fitted. A lecture-demonstration on The Use of Percussion Instruments, by Franziska Boas, followed. The use of rhythm, tempo, color and tone and the adaptation of various instruments was presented.

Monday afternoon and Tuesday morning were devoted to actual work on movement technique, Dalcroze eurythmics and dance composition. There were two active groups, selected without considering ability or previous experience. The work accomplished was an interesting commentary on what can be expected of earnest pupils under intelligent and sane guidance.

Simple rhythms and combinations were given in the Dalcroze classes, under the instruction of Elsa Findley of Teachers College, Columbia University. The aim of Dalcroze, to have students feel and understand music, through the application of rhythms, was ably carried out under Miss Findlay's instruction.

Ruth Murray, of Wayne University, Detroit, brought to the class in movement technique new and interesting developments. Here, as in all the other work, the application was left strictly to the individual. Both the classes under Miss Findlay and Miss Murray were of one hour duration, and not a minute of time was left unused.

The work in dance composition, under Martha Hill of New York University, was a revelation. Miss Hill has a faculty all too rare in composers and teachers of composition, dance or otherwise. She gives her students a project and the confidence that they will work out the idea in their own style. She makes no attempt to impose her own style and has the ability to see the good points in other ideas than hers, although she misses no weakness of construction in the finished product.

The afternoon program on Tuesday consisted of a two-hour lecture and demonstration of accompaniment for modern dance by Norman Lloyd, composer and accompanist for modern dance, and a lesson on the teaching of social dance by Miss Marion Canfield of Ferry Hall, Lake Forest, Ill.

An excellent dance group demonstrated the application of various rhythms and dance forms whenever their work was needed to help visualize Mr. Lloyd's explanations. Mr. Lloyd's combination and arrangement of comment, analysis and demonstration at the piano and his use of the dance group to carry out his exposition made it one of the most interesting and understandable of lecture-demonstrations.

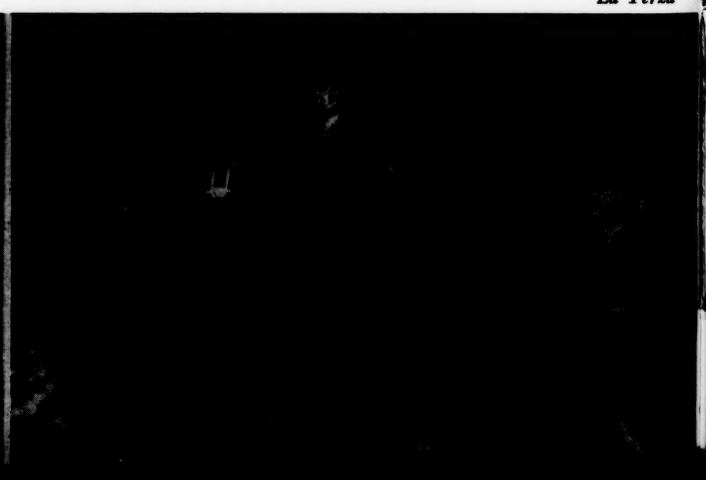
In Mr. Lloyd's defense of the modern dance, he asserted that many persons are offended because they insist that a dance should be "pretty." But modern music and the dance does not need to be pretty, he pointed out. It takes more than prettiness to represent the tremendous drive of rhythmic machines.

He also recommended that composers, both of modern music and modern dance, should know harmony and form, and then have enough faith in themselves to disregard everything they have learned about harmony and form.

He illustrated the use of dissonance, and gave examples from a number of composers now thought classic. In addition, he mentioned and gave a few examples from Stravinsky, de Falla and a number of contemporaries, pointing out that modern music in its best sense is not a seeking after novelty,

(*Continued on page* 63)

Left—Standing, left to right—MARTHA HILL, NORMAN LLOYD *and* MARY JO SHELLEY. *Left to right*—RUTH MURRAY, ELSA FINDLAY, HANYA HOLM, MARY O'DONNELL. *Right—In Session*—MISS HOLM, MISS O'DONNELL, MR. WEIDMAN, MISS SHELLEY, MISS HUMPHREY, MR. LLOYD, MISS HILL, MISS MURRAY



Changing Methods

Brought Arthur Murray Greater Success

by WINIFRED CULLUM

MRS. EVELYN HUBBELL was leaving Mr. Arthur Murray's office as I waited in the Early American reception room to interview him. Laughter floated out as I gazed up at the English coaching scene on the wall and wondered what the joke was.

A French print that looked very much like Napoleon dancing with his fair Louise engaged my attention as they came out, still laughing.

"Yes," said Mrs. Hubbell, "I was almost afraid to face the New York Society Teachers of Dancing after signing up with you."

Mr. Murray, his slim figure giving the impression of greater height than he actually has, was all attention. "And what happened Sunday?"

"They all crowded about to have me tell them of the school and your methods."

That is what I am here for, I thought, to learn about the school and its head so that I may tell the readers of THE AMERICAN DANCER all that I can to help them, either as students or teachers, by comparing the methods and objectives of a large and successful New York school of modern ballroom dancing with their own.

It was after three o'clock, but Mr. Murray said, "I haven't had a moment yet for lunch. Do you mind very much coming across the street while I have a sandwich? We can talk there."

"Fine," I agreed, having just left two previous luncheon tables and two previous conferences and inwardly shuddering at the thought of seeing any more food, even someone else's. But probably he will talk, and I can get a mental picture of him before going over the school, I thought, to console myself.

Mr. Murray is, before all else, a dancing master. When he was seventeen he won a dancing contest. That changed his career.

"I went to Castle House and took a course, the most intensive one, by the way, of ballroom dancing ever given."

"Did you study elsewhere?" I enquired.

He smiled, an engaging smile of amused tolerance at that eager student he was in those days. "Yes. I continued to take dancing lessons from every teacher I heard about who seemed to have something to offer. Many teachers can truthfully claim that I studied with them. If anything new came along I wanted to know it, and study it."

It was my turn to be amused. I confessed that I had done exactly the same thing in learning to write.

"But do you dance now?" I had heard that his fee was $5,000 for teaching private lessons to any pupil, so I imagined he did little of that nowadays.

"I try to dance an hour a day. I have to keep ahead of my teachers, you know, or they won't respect my ideas."

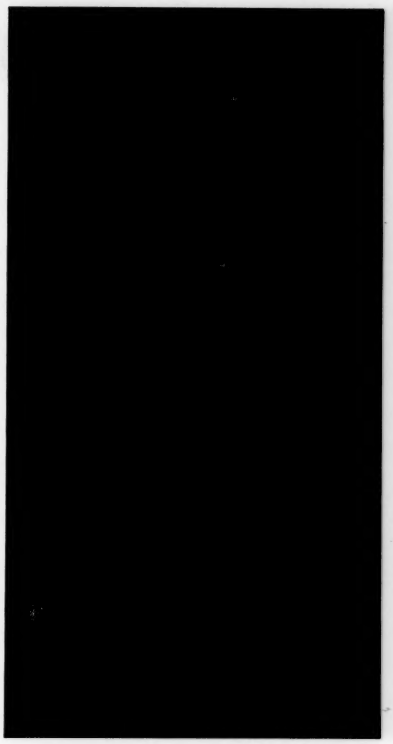
"Well, that refutes the idea that you are a business man, I guess." In fact, never having seen him before, I would have said without knowing who he was that he was probably a dancer.

"Do you have time for other forms of exercise, like riding?"

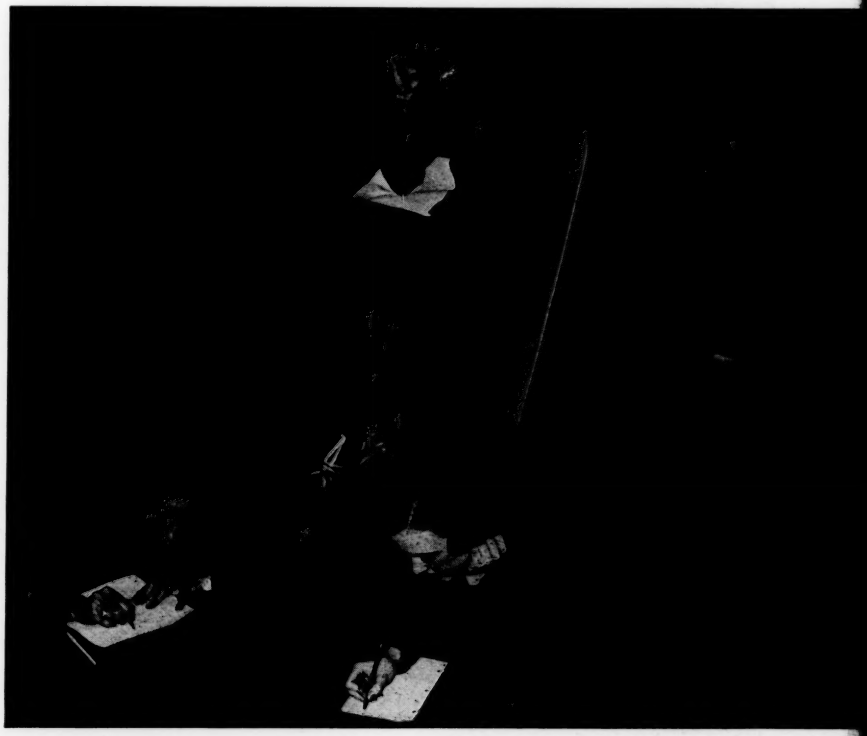
He looked ruefully at the tip of his little finger. "I broke that five months ago, riding, and it still hurts."

My mind was popping with questions. "Are your methods the same as when you started?"

(*Continued on page* 64)



Above—ARTHUR MURRAY *and one of his teachers*
Below—Murray teachers taking the intelligence tests



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Foot-Notes

by WALTER WARE

Catherine Littlefield and her Philadelphia Ballet sailed aboard the Ile de France on Friday, May 14. As has been mentioned before in these pages, this is the first American ballet company ever to present performances to European audiences. The company will land upon French soil on May 20 and will rehearse there, on account of sea-legs, for ten days before they make their initial appearance at the Theatre de Champs Elysee as guests of the French Government and Adolph Blum. The very best wishes in the world to you and your company, Miss Littlefield, in this most courageous artistic innovation. May you place the laurel wreath of achievement safely and soundly upon the head of American dancedom throughout the European cities, and may every measure of a justly deserved success be yours. Bon voyage.

●

I talked with Patricia Bowman on the phone a few days ago. "Patsy," who has just returned from England, talked with much enthusiasm and vehemence in regard to her recent success in London. She even made a picture while abroad, she told me, and, although she wouldn't talk to me of her future plans, I could detect from the tone of her voice that things have been "humming" since her return.

Patricia Bowman has been signed to dance at the St. Louis Opera this summer for two weeks.

●

Speaking of Stravinsky, although the rest of us thought it was a Spring day, he arrived at the dress rehearsal for *Card Party* bundled up in sweaters, coats and mufflers. An associate sat nearby to place a muffler or coat about his shoulders whenever there was the slightest pause. The night of the performance, too, it was noted that Stravinsky came on the stage in an overcoat and white muffler over his evening clothes.

●

Dhima has recently returned to New York from the U. S. S. R. She will resume her concert activities in the Fall.

Marian Van Tuyl, head of the University of Chicago dance department and a young pioneer of the modern dance movement, gave her first concert, off the campus, on Saturday afternoon, April 25, at the Goodman Theatre in Chicago. Members of her assisting group are: Alice Davis, Ruth Ann Heisey, Eleanor Lauer and Theodora Weisner. Miss Van Tuyl has worked with the Martha Graham Workshop at Bennington, Vermont, and appeared in Miss Graham's dance composition *Panorama.* She has also studied dance composition with Louis Horst and has won commendation for her excellent choreography done for the four operas produced by the music department of the University of Chicago: *Dido and Aneas, Xerxes, Ipheginia In Taurus* and *Schwanda.* Miss Van Tuyl has composed the choreography for all of the numbers in her present repertoire and the music has been written by Jean Williams, who has been with Miss Van Tuyl for the past five years.

●

The opening of the Viennese Roof of the St. Regis Hotel on May 11 was given for the benefit of the Musicians Emergency Fund. The formal opening for the public took place the following day. A *Wilterhalter Revue* was staged by the Albertina Rasch dancers dressed in period costumes after the paintings of court beauties by Franz Wilterhalter, who was court painter during the reign of Franz Joseph and Empress Elizabeth of Austria.

●

Harriet Hoctor, who floats through the air with the greatest of ease, played hostess to children from twenty-one orphanages in Los Angeles recently, when she took the children for an afternoon ride in one of those new Los Angeles-New York United Airliners. It is said that she fed the kiddies ice cream as they passed over the city. And what was Jerry Joyce doing, I wonder? Helping the cameraman get shots of La Hoctor?

●

Dance events in the Sculpture Court of the Brooklyn Museum recently have included Eva Desca, who appeared on May 1 in a program combining a demonstration of technique with a series of solo dances; and in the morning of May 8 Dancers from the Federal Dance Theatre in recital and Melvene Ipcar and Nancy McKnight in the afternoon. Ellis Gold will be presented on May 29.

●

Rita Roper, featured with Tom Mix as the world's great girl acrobat, has just completed an engagement at the Palmer House in Chicago.

Sitting sphinx-like in the back row of Sadlers Wells Theatre on April 26, Gertrude Stein commented upon her works. "They may seem woozy," says she, "but they are wonderful." The occasion was the opening of La Belle Stein's new ballet *Wedding Bouquet.* After the performance someone turned to Miss Stein and asked her what she thought of it. "Alas a dirty word, alas a dirty third, alas," she answered with a smile. Originally named *They Must Be Wed to Their Wife,* the story of the ballet is based on an incident which happened in a French provincial hotel. One of the principal characters is Miss Stein's own little hairless dog Pepe, who knows something tragic is happening and runs around, very worried. That is all. Asked if a real dog would play the part, Miss Stein laughed. "Of course not," she answered. "The part will be danced by one of the ballet girls. You know, little girls resemble little dogs." And asked if she thought the ballet would be a success, "I hear a little bell ringing," she said, running her fingers through her boyish bob.

●

Edward Sinclair reports: Jose Noguero, the French movie actor known abroad as "The French Douglas," recently returned to Paris to appear in pictures after a six-month stay in the United States. While here he studied every day with Sinclair. . . . Carlos Machado opened April 19 in the New Moulin Rouge as featured dancer and partner of Mistinguette. He is using Sinclair routines he learned on a recent visit to New York. . . . Sinclair is arranging and coaching routines for Henry Wessells, featured dancer of the last two Cotton Club shows. . . . Maurice Kelly, a protege of Sinclair, closed in White Horse Inn April 10, danced in Warner Shorts the 13th, 14th and 15th of April, opened at the Hollywood Restaurant April 19 as featured dancer with the Six Debonaires and will go on Loew's time as soon as that run ends. . . . Johnnie Barrie, who is playing in *Damaged Goods,* is now studying with Sinclair. . . . Barrie and King, team now with Tiny Bradshaw's Revue have been coaching for exhibition ballroom work with him.

●

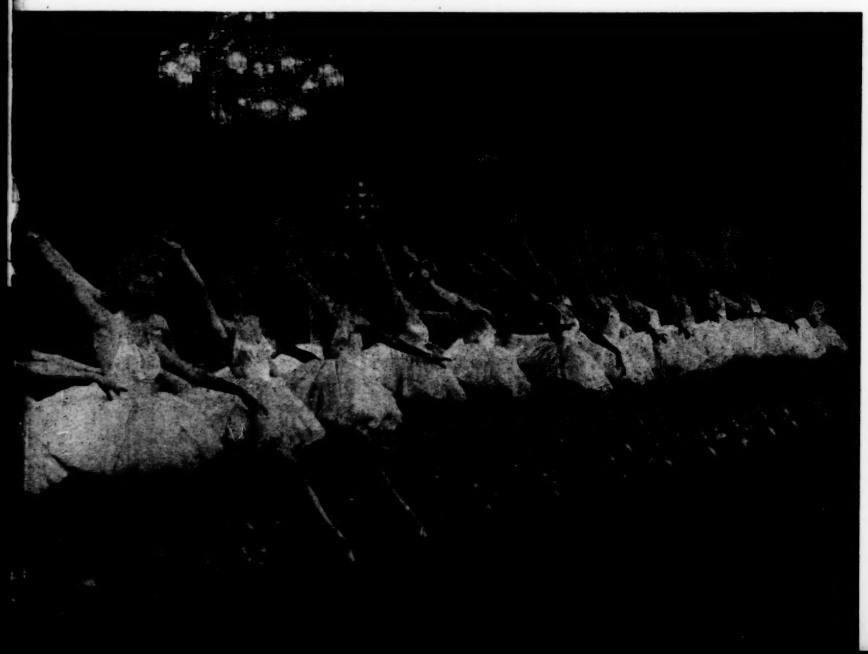
Only a few days after the previewers gave their double okehs on Fred Astaire's newest picture *Shall We Dance,* he immediately started rehearsals in order that he might top it for dances in his next picture, *Damsel in Distress.* This new film will be his first solo effort, and for the next eight weeks the R.K.O. star will dance a rehearsal routine of eight hours a day, six days a week. This will amount to over 400 hours on his toes and in the air. This exceeds the average film by 100 to 200 hours. Counting the shooting it is said that *Damsel in Distress* will set him back something like 600 terpsichorean hours. Although she isn't signed yet, it is rumored that Carole Lombard will play the feminine lead.

●

Juan Manen, Spains violinist-conductor-composer, has decided to abandon his activities, upset by the war in Spain, and will come to this country in the Fall. He has received various invitations from symphony orchestras, and his ballet, *Rosario la Tirana,* is being considered for presentation. This ballet, which had its first production in the State Opera in Dusseldorf, is two years old. Manen intends to have this ballet given in the New World and hopes to present it here before its certain production in South America.

●

Included in the picture *Russia Reborn* which was shown at Carnegie Hall on April 9 was a bit of the record of *Dance Olympiad* which was made last summer by Julien Bryan. Shots of dances from the Transcaucasus were shown.



The ballet from "Shall We Dance," the new FRED ASTAIRE-GINGER ROGERS *picture*

Erika Thimey, who is a graduate of the Mary Wigman School in Dresden, has won considerable acclaim in Chicago for her fine work in dance festivals and spectacle music-dramas. Miss Thimey, who has toured Germany and Denmark as both an artist and a teacher, achieved her first success in handling masses of dancers in the Handel music-drama *Theodora,* in which she used 250 untrained young women with such effectiveness that she was later chosen to direct an even larger number of dancers in a festival staged at Buckingham Fountain. Miss Thimey has also appeared as soloist in several Chicago concerts and is well known as a teacher. She has recently been chosen to direct the modern dance in the annual Blackfriars Revue staged by the University of Chicago.

●

Carlos reports: Carlos, himself, will teach at the Boston Teacher's Club in September. . . . Miss Vanessi is studying tap. . . . Winona of the team of Gomez and Winona is also venturing into the field of tap. . . . Rhetta Haye has just completed a personal appearance in Boston and has signed a contract to appear in Pittsburg. . . . Sue Austin is at the Walton Roof in Philadelphia. . . . Kathleen Smith of the team of the Smith Sisters is now studying new solo routines. . . . Lenore Zola is going to offer "stiff" competition for some of our better dancers. . . . Vivian Newell has just completed an engagement at the Commodore Hotel in New York and is now appearing in Pittsburg at the Boston Hotel. . . . Jerry Withe is at the Village Barne.

●

Thamara Swirskaya, whom Toscanini describes as having the most musical body in the world, sailed recently to attend the Coronation. While in London she will dance at several private estates including a re-engagement at Baron Rothchild's. She will appear in New York at the Waldorf this Fall.

●

Margot Koche and Walter Camryn appeared in a program of ballet at the Louisville Memorial Auditorium April 12 under the auspices of the Louisville Civic Arts Association. The program included *Chopiniana,* the world premier of *L'Amour Triomphateure* and *Walpurgisnacht Revel.*

●

Dannie and Eddie, a versatile pair who dance and roller skate and do a remarkable rope-skipping tap number, are headliners in the revue *Swingland on Parade* which Bennie Skoller is presenting for the entertainment of his patrons at his popular black and tan cafe, Swingland, in Chicago.

●

Yeichi Nimura and Lisan Kay have returned to New York for a brief vacation after their American tour. They will appear during the summer and fall in European cities and will return to America in January for a second American tour.

●

Marian Morgan is being featured in the April Shower of Stars which Charley Hepp is presenting at the New York CaBARet in Chicago. Miss Morgan is considered by both press and public as the outstanding "strip-tease" dancer in town.

●

A cycle of eight dances entitled *Changing America* will be presented by the dance group of Mount Holyoke College when they celebrate their centenary some time this month. The dance has been choreographed by Marie Heghinian, who will also appear as soloist. Sixty undergraduates will comprise the dance group.

●

Lasar Galpern has recently been added to the choreographic staff of the Federal WPA Dance Theatre. He will be in charge of a ballet unit.

Word comes from abroad that Tuulikki Poananeri is making a great success in Helsinki, Finland, where she is now appearing in pictures. Although Miss Poananeri was born in Finland she came to this country at the age of four and was educated in Hollywood, where she studied with Adolph Bolm, Eduardo Cansino, Jose Fernandez and Mitchio Ito. Already she has performed her character dances in two films and is at the present time making her third.

●

In addition to its Covent Garden engagement, the Monte Carlo Ballet will dance in London in conjunction with a summer opera season. Prior to this the company will appear in Florence, where, it is said, Benito Mussolini has selected the ballets. Three-Cornered Hat has been turned down (as rumor has it) possibly because it shows what happens to some kinds of authority.

●

As if it isn't enough that Fred Astaire has become a ballet dancer and is teamed with Harriet Hoctor for a new picture (as reported elsewhere in this issue) we now learn that, believe it or not! *Clark Gable will dance* as well as sing in his next picture, *Saratoga.* We understand that he has joined Dave Gould's studio dancing class.

●

At a surrealistic ball to end all surrealistic balls which was given recently in Hollywood, Charles Teske, well-known West Coast dancer, was awarded the prize for a man's costume. Mr. Teske's surrealistic attire was a many-armed representation of the *La Bomba* dance.

●

The International Ballet, headed by Carlos de Vega, will commence a transcontinental tour for the season of 1937-38 in the near future. The company's personnel will include besides de Vega, Josef, Mayan, Saki, Ynez and Mariluz. Emilio Osta will be musical director.

●

Each member of The American Ballet Company received a hundred dollar bill from Edward M. M. Warburg following the presentation of the Stravinsky ballets. A *nice* bonus!

●

Bruce R. Bruce, of Chicago, reports that Lyda Sue is still appearing with Dave Apollon and is now in Canada.

●

In Milwaukee, at the Blue Moon, Gladys Hight's eight girls are performing sophisticated routines.

The American Dance Association is sponsoring a joint recital May 26, part of the proceeds to go to the Medical Bureau, American Friends of Spanish Democracy. Spanish themes, both authentic and creative, will form the basis of the program. Included will be selections from the Spanish Inquisition section of *Candide* by Charles Weidman and his group; Tamiris and her group in a new unnamed number; Dance Unit in its *War Poem;* the New Dance Group in a new ballet called *Flower Festival—Madrid,* 1937. The soloists, all presenting some aspects of Spanish dancing, are: Ruthanna Boris of The American Ballet, Lasar Galpern, Sophia Delza, Jose Limon, Lily Mehlman and Polanco.

The Association's First Annual Convention will be held at the New School for Social Research May 14, 15 and 16.

●

The final program of the annual music festival at the Eastman School in Rochester was, as always, devoted to the dance. Four works were presented. *Courthouse Square,* to music of Burrill Philips; *The Betrothal,* with music by Eric Delamarter; *La Guiblesse,* a revival by William Grant Still; and *The White Peacock,* music by Charles Griffes. All four productions were under the direction of Thelma Biracree.

●

Out in the Windy City nineteen-year-old Jack Williams is stopping shows at the Chez Paree. Young Williams, who is considered the comedy *find* of the season, is making his first appearance out of his home territory. Born in Santa Rosa, California, Jack got a job at the Casanova Club in Hollywood, less than a year ago. Since then he has become a favorite of the jaded movie colony. He is now under contract to Universal Pictures.

●

Dorito Imperio, Spanish dancer, made her first New York appearance April 7 at the 85th anniversary dinner of Mills College alumnae, which was held at Sherry's.

●

June Taylor, who recently appeared at the St. Regis Roof in New York, completed a motion-picture short before she sailed for Europe with the Abbott Dancers the first week in May.

THE AMERICAN DANCER *bids the Philadelphia Ballet bon voyage in the grand lounge of the liner Isle de France. Left to right:* PHILIP LEIDY, *backer of the company who had just checked the last of its sixty-two members aboard,* CATHERINE LITTLEFIELD, *her sister* DOROTHIE, ALBERTINA VITAK *and* RUTH ELEANOR HOWARD, *editor and publisher of* THE AMERICAN DANCER. *Photo by La Terza*

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

JUST about now both the dancing public and the ballroom teacher are asking that age-old question, "What will be the season's new dances?" and despite the fact the answer to that question has never been a hundred per cent correct several "new" dances will, as always before, be put on parade between now and next Labor Day.

There is one happy thought, though, in that neither the public nor the teacher are liable this year to be thrown into such utter confusion as was the case the past three or four years when almost every other motion-picture release contained, if the advance notices were to be taken seriously, a dance which would "sweep the country." Notwithstanding the fact that many of these dances proved, in several instances, to be money-makers for some schools, there was still left a confusion of ideas as to what the dance actually consisted of and, most important of all, its effect on accepted technicalities.

It may prove satisfactory beyond expectations that ballroom faculty members of the 1937 conventions will, in most cases, be compelled to draw upon their own imagination, ingenuity and contact with styles and trends outside their own studios in arranging and presenting the season's new dances. And if this procedure is followed out the 1937 faculties will have seized upon an opportunity seldom presented for an establishment of permanence and prestige with profession and public alike. Theirs is, to put it plainly, the chance of a lifetime.

It is interesting to note the new faces to be seen when the curtain rises on the summer convention activities. The D. M. of A. has set aside all precedents with an entirely new ballroom faculty. The question of *who*, among the scores of available and possible candidates, could be depended upon to handle the assignments requiring, as it were, "convention experience," was settled with the selection of Bernie Sager and Donald Sawyer of New York; Virginia Gollatz, of Pasadena, Calif., and Cor Klinkert of Amsterdam, Holland. This quartet should, and most likely will, satisfy those who make the trip to Washington in August. And, considered from both a geographical and personal aspect, the material presented by them should prove extremely well proportioned as to step patterns and style of movement. Mr. Sager and Mr. Sawyer, although both are New York teachers, are each capable of and will no doubt present material entirely unlike the other's. Miss Gollatz will bring on from California another change of style which should be different and pleasing. Of Mr. Klinkert we can expect a taste of what the other side of the world is dancing, and that should be of utmost interest to the progressive ballroom teacher. All in all, the D. M. of A. faculty should prove the most interesting in years.

Swinging westward, we find the names of Louis Stockman, Adolph Franksen, Clemente Browne and Paul Shahin on the faculty for the Chicago Association's normal school and convention. The latter is, to our knowledge, a newcomer. Coming up from Florida, Mr. Shahin is now doing hotel work in Chicago. Mr. Stockman's material is gained through close contact with a large clientele and should have, in the last analysis, public appeal. It is understood that Mr. Franksen is connected with the Trianon Ballroom in Chicago, and he too should be well acquainted with the public's likes and dislikes, as should Clemente Browne, who sets a pace in Akron, Ohio.

Back in New York, the D. T. B. A. set a precedent this year when it followed a suggestion by the faculty committee, and, after deciding exactly the types of ballroom work needed for its convention in July, set out to find instructors specializing in those types. Donald Sawyer was selected for the Rumba; Bernie Sager was assigned to the Waltz and a few of the "hop steps" at which he is so adept. Don LeBlanc, winner of no less than fifty cups in ballroom competitions (we counted 'em), will do Tango and Conservative Fox-Trot, and Robert Hefftner will teach a semi-conservative Westchester.

That is the picture of the ballroom prospects insofar as the national aspect is concerned. Later on, of course, there will be local conventions the country over. These, too, will add no little to what will already be accomplished by the larger associations. It should be a great year for the ballroom teacher, especially when the thousands who, after wading through a sea of yeast cakes to get those "20 Free Lessons and a Good Complexion" came to the conclusion that in the long run the *only* way in which to become a really proficient dancer is by actual study with a qualified teacher. Make no mistake about it—the ballroom teacher who "has the stuff" is bound to profit by a campaign of advertising which has covered the entire country, costing a staggering sum. It is hardly likely, however, that the average person can become proficient enough, in any type of dancing, through study of a book, and the progressive ballroom teacher will take every possible advantage, and get his share of the business which is bound to be created by this campaign.

It has been proven time and time again that tricks and fads, frowned upon by so many, will be bought and paid for by one element of dancers. And to those who are not yet acquainted with the tricks and fads demanded by those who want them—get busy and learn them, for, as dancing teachers, they should *know* not one, but every possible type of dancing. This is 1937—so on your toes, everybody—and LET'S GO!

TEN YEARS AGO

From THE AMERICAN DANCER *of June,* 1927:

Inasmuch as THE AMERICAN DANCER is the only dance publication in America ever to enjoy ten years of consistent publication under one name and one ownership, we are in a position to offer our readers a unique glimpse at the past—news that was news ten years ago this month—as gleaned from our own files!

Gomez and Winona were featured in *Danceland,* an act playing the Pantages circuit.

* * *

Mme. Anna Pavlova was reported as returning to her London home preparing for a season at Covent Garden after a successful tour of Germany and seasons in Vienna and Bucharest.

* * *

Her Majesty the Queen of Spain gave orders that the Charleston was not to be danced during her royal visit to Malaga. However, after she had seen an exhibition of the dance, she lifted the ban and permitted the Crown Prince and Princess to take lessons.

* * *

Mme. Hilda Butsova was reported as about to sail for Europe to visit Anna Pavlova after finishing her tour with Mikhail Mordkin.

* * *

Mme. Karsarvina was reported as making satisfactory progress after an accident suffered while dancing in the Beethoven ballet *Prometheus* at the London Coliseum.

ROBERT HEFFTNER *and partner demonstrating for one of his Staten Island ballroom classes*

DANCE EVENTS

(*Continued from page 28*)

With this set of characters, so typically American in their every aspect, Miss Littlefield has staged a ballet brimming with good humor and wit of the kind which makes you want to stand up in the aisle and swing your lady. It is all such rollicking good fun. And it is the very sort of thing which could have so easily reverted to musical comedy yet in its inception Miss Littlefield has wielded a steady hand and never for a moment does it depart from that artistic level upon which it was conceived. Even the spectacle of seeing pig-tailed lassies doing *turns in second* with the orchestra booming *Turkey in the Straw* does not seem out of place. And in this ballet as in no other has she displayed her abundant sense of humor. And especially so in the conception of the mothers. Here her humor is as keen as her sense of characterization. *Barn Dance* is a character ballet and probably displays her extreme feeling for bucolic dancing to a greater extent than anything I have seen her do. And incidentally it is, to my knowledge, the first and only ballet which has ever been conceived and created (throughout) entirely by Americans. Were the phrase possible in this country, *Barn Dance* might easily be termed as an authentic example of *Peasant-Americana.*

Dorothie Littlefield and Thomas Cannon in the roles of the Fancy Lady and the City Slicker gave excellent performances of their respective parts, although Barn Dance is primarily an ensemble ballet depending greatly, for its effectiveness, upon its gay mood, its novel and colorful setting and its extremely ingenious choreographic design. Each time I see this Philadelphia Ballet I am amazed at the infinitely better account that they give of themselves. It is a young company, highly spirited and possessing many fine and definite talents. And one thing I especially like about Catherine Littlefield is the fact that she is so completely sane in all of her choreographic conceptions. Without question her ballet is destined to go far in American ballet achievement.

W. W.

CHICAGO
by MARION SCHILLO

Anne Rudolph, assisted by students of her school, gave a demonstration of her teaching principles followed by a program of dances. Miss Rudolph's approach to the dance is by way of developing the body in an even, harmonious manner which gradually develops strength and beauty of line. Her method is most informal, as was the talk she gave—but which was presented with the simple directness that made clear her very sane treatment of faulty developments and bad muscular control so frequently found in those who aspire to dance.

Her *Improvision Studies* were all expressive, imaginative pantomimes, performed with a dramatic conception which was entirely fitting and right for the subject-matter. To Miss Rudolph, the dance is a live art that has to do directly with life. And life to her is not a very complex matter at all—but rather one that is teeming with interest and fun and a noble purpose of putting as much beauty into it as one possibly can. This philosophy for the modern dancer cannot help but lead to a fuller and broader approach to the dance. And that is what we need so much.

The concert numbers were performed by Miss Rudolph and the Group. *Give and Take Angel,* from the suite *Earthly Angels,* was a lovely solo performed by Miss Rudolph, whose dramatic and poetic conception of this composition was most moving. Another dramatic number was *Spanish Triad,* done also by Miss Rudolph, portraying vividly what women suffer when the call to arms separates them from sons and husbands. Having a reputation for humor, Miss Rudolph's *Metamorphosis of a Dancer* roused the audience to much merriment over the predicament of those who are more serious than wise in the dance.

Robert Wolf was at the piano.

CALIFORNIA
by DORATHI BOCK PIERRE

TED SHAWN and MEN DANCERS, *Philharmonic Auditorium, April* 3.

L. E. Behymer presented another on his list of dance concerts with the two performances of Shawn and his men dancers.

The matinees presented many of the numbers seen on their previous appearances, *Primitive Rhythms,* folk and art themes, religious dances and the *Kinetic Molpai.*

The evening performance was given over to a new long ballet, *O Libertad,* an American saga.

The ballet was in three parts or acts. Act I, *The Past,* opened with a colorful Mayan Group, depicting the intrusion of the Christian religion brought by the Spaniards, and the fall of the pagan. Each succeeding scene melted or grew from the previous dance as a natural sequence which made the continuity clear. This was well conceived, for an historical saga, done with a literal interpretation as all of Shawn's dances are, should impress with the unwavering continuity of history.

Following the Mayan dance, overshadowing the pagan, the stage was suddenly peopled with Los Hermanos Penitentes, those flagalentes who re-enact the crucifixion of Christ. Following them the Peons who slave and till the soil. Then Shawn as the Hacendado de California, that elegant gentleman who forever left his colorful mark upon the country whose downfall came about through the Forty-Niners, a gay roustering crowd of miners who danced the old round dances of their eastern homes.

The second act was *The Present.* The highlight of this act were the six very clever numbers comprising *The Olympiad.* Anyone at all familiar with the games had no difficulty in following them, yet they were stripped of all but their dance movement.

Following the *Olympiad* came *War,* with Shawn as the spreader of propaganda. *No Man's Land,* and the disillusioned return of the wounded Hero, the *Jazz Period, Depression Modernism,* and the *Recovery Waltz in Swingtime.* This act closed with the *March of Veterans of Future Wars,* children with toy guns, sowing the poppy seeds for future Flanders' Fields.

The third act was *The Future.* Mr. Shawn presented the *Kinetic Molpai* as the dance of the future, when more and more men will need to say in movement things which music and words alone cannot say.

O Libertad was an uneven ballet in that parts were very fine, and others really were not worthy of Mr. Shawn. He was at his best in the first act, when he was creating in a medium he knows so well, the folk and religious dances of peoples.

The Olympiad was encouraging for the future, for the dances were all created by the group members themselves, Barton Mumaw, Frank Overlees, Wilber McCormack, Dennis Landers, Fred Hearn, Foster Fitz-Simons, Horace Jones and Frank Delmar.

The surprising numbers of the ballet were Mr. Shawn's *Depression Modernism* and the *Recovery Waltz.* The modern number danced in enveloping garments and a mask was a bitterly sarcastic bit of satire on the early modern dance, but disappointment came in the waltz, when he shed the "ugly" modernism and danced his waltz. Mr. Shawn, who has long been a master of the lyric, was not lyrical. The waltz was so weak that by comparison the modern number gained strength and lost its satiric sting.

The *Kinetic Molpai* has many enchanting and thrilling moments, but one wonders at its use for the future. The kinetic idea is fine and we can all ardently hope that the future will bring greater use of choreographic movement. But so much of the Molpai was simply delightfully and beautifully executed technique, and traditional technique with little added. Mr. Shawn has such fine material with which to work he should say something vital. Particularly now that he has proven that men as a dance group are important, should he say something for the future.

PAULINE KONER, *Biltmore Theatre, March 25,* 27.

Pauline Koner was presented by the California Dance Guild in her first appearance in Los Angeles.

Her program was divided into three parts covering a very catholic choice of subjects, Soviet, Palestine, Oriental, Modern and Spanish dances.

There is no doubt that her finest work was in the Palestine numbers. She entered into them wholeheartedly, with a calm surety, a true feeling that made them outstanding. The Arabic number, *Yemenite,* was a gem that will long be remembered, as was, the *Chassidic.* Her two funereal *Mourning Satires* were very cleverly conceived, and the audience thoroughly enjoyed them.

In her modern dances her motivation seems at times very obscure. Her best number in this idiom was the *Lullaby to a Future Hero.*

She has a tremendous vitality and verve, and the ability to project choreography and ideas that would seem very trite in a dancer less forceful. She has very good control, but she should work toward a more eloquent and varied vocabulary of movement.

Only in the Palestine Group did she really show her entire power as a mime and dancer, using her good dramatic sense and a surprisingly strong and true voice to full advantage. The Semite race has a tremendous store of historical background for religious, folk and dramatic dances, and it is amazing more dancers do not take advantage of this rich heritage. Miss Koner's work in this field is outstanding.

Her costumes were colorful and well conceived. Vivian Fein was an accomplished accompanist.

N.Y.S. BULLETIN
by WILLIAM E. HECK
Secretary-Treasurer

The New York Society of Teachers of Dancing held its annual election, followed by the annual luncheon to mark the end of the season, on May 2. The following were elected (in most cases re-elected) to take office in October for the succeeding year:

President, Roderick C. Grant
First Vice-President, Ross D. Ackerman
Second Vice-President, Oscar Duryea
Secretary & Treasurer, Wm. E. Heck
Directors: A. J. Weber, Albert Butler, Elsa R. Heilich, Thomas A. Riley, Edna Passapae.
Membership Committee: Anna C. Cross
Program Committee: Doris F. Weber
Publicity Committee: Clara I. Austin

The Association does not meet during the summer, but will re-convene the second Sunday in October at its headquarters, in the Astor Hotel.

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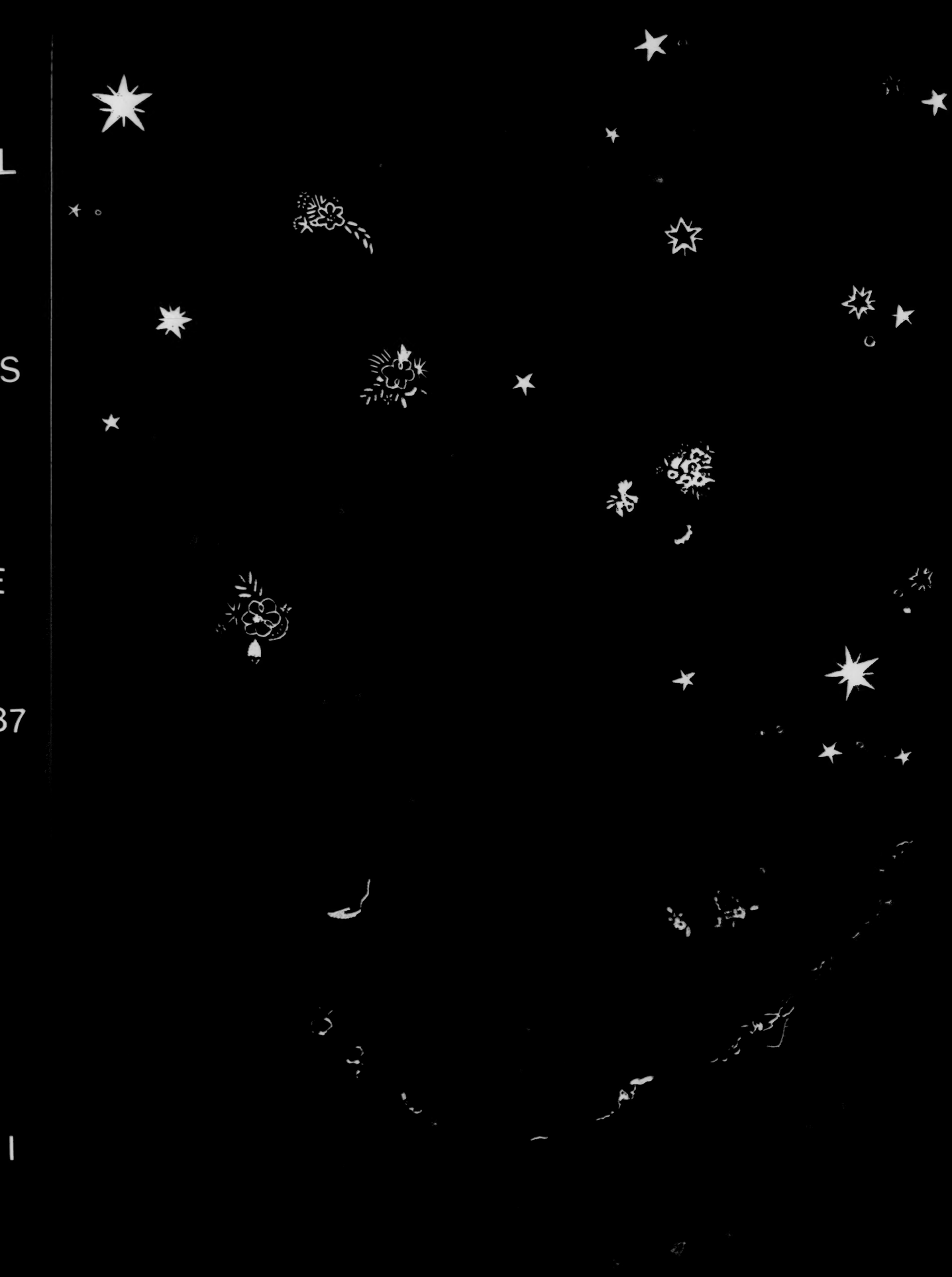
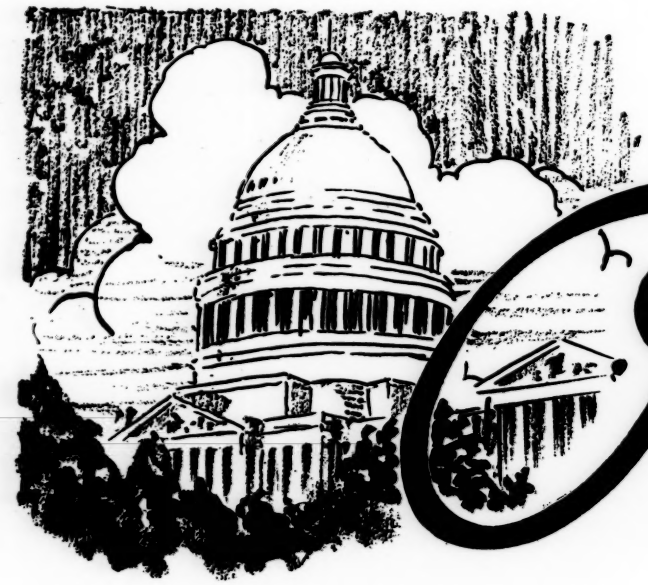


The DANCING MASTE

and Affiliated Clubs –

Annual Two Weeks Normal School

Will Be Held at WASHINGTON, D. C.



On to For

The NORMAL SCHOOL opens Monday, July 19th, 1937 — 7 hours daily dance instruction, 5 days each week for two weeks

NORMAL SCHOOL FACULTY
Week of July 19th, 1937

JACK DAYTON—Beginners Tap
PAUL MATHIS—Modern Work
MR. and MRS. IVAN TARASOFF—Ballet (2 hours each day)
FRAN SCANLAN—Advanced Tap
MISS MARGIE HARTOIN—Musical Comedy
ELLIOTT VINCENT—Acrobatic

NORMAL SCHOOL FACULTY
Week of July 26th, 1937

LEO T. KEHL—Beginners Tap
ANGEL CANSINO—Spanish Dancing
MR. and MRS. IVAN TARASOFF—Ballet (2 hours each day)
OSCAR CONRAD—Advanced Tap
MISS ANNETTE VAN DYKE—Children's Dances
ELLIOTT VINCENT—Acrobatic and Adagio

CONVENTION ENTERTAINMENT FEATURES

President's Ball — Sight-seeing Tour — Moonlight Boat Ride — Entertainment Sponsored by The American Dancer Magazine — Banquet and Ball, etc.

RS OF AMERICA, Inc.

A National Organization

and the 54th Annual Convention

— Headquarters: HOTEL MAYFLOWER

Washington

The Most Gala Convention of Our History!

The 54th ANNUAL CONVENTION opens Sunday, August 1st, 1937 — Morning, afternoon and evening sessions lasting one week

CONVENTION FACULTY

Faculty for Convention Week starting Monday morning at 9:00 A.M.

RAY LESLIE—Tap Dancing
MADAME SONIA SEROVA—Children's Dances
CHARLES WEIDMAN—Modern Work
THOMAS M. SHEEHY—Novelty Routines
GUSTAVE HOLZER — Character and National

CONVENTION BALLROOM TEACHERS

DONALD SAWYER — BERNIE SAGER
MISS VIRGINIA GOLLATZ — COR KLINKERT
FRED LE QUORNE—Exhibition Ballroom
ALBERTO GALO—Exhibition Ballroom

JACK MANNING will present a 3 hour program on Sunday, August 1st, 1937, at 11:00 A.M.

◆ COUPON ◆

WALTER U. SOBY, Secy-Treas. June
553 Farmington Ave.
Hartford, Conn.

Dear Sir: Please send me, Free, complete information as to the requirements for membership in the D. M. of A.

Name .....

Address .....

City and State .....

Student and Studio

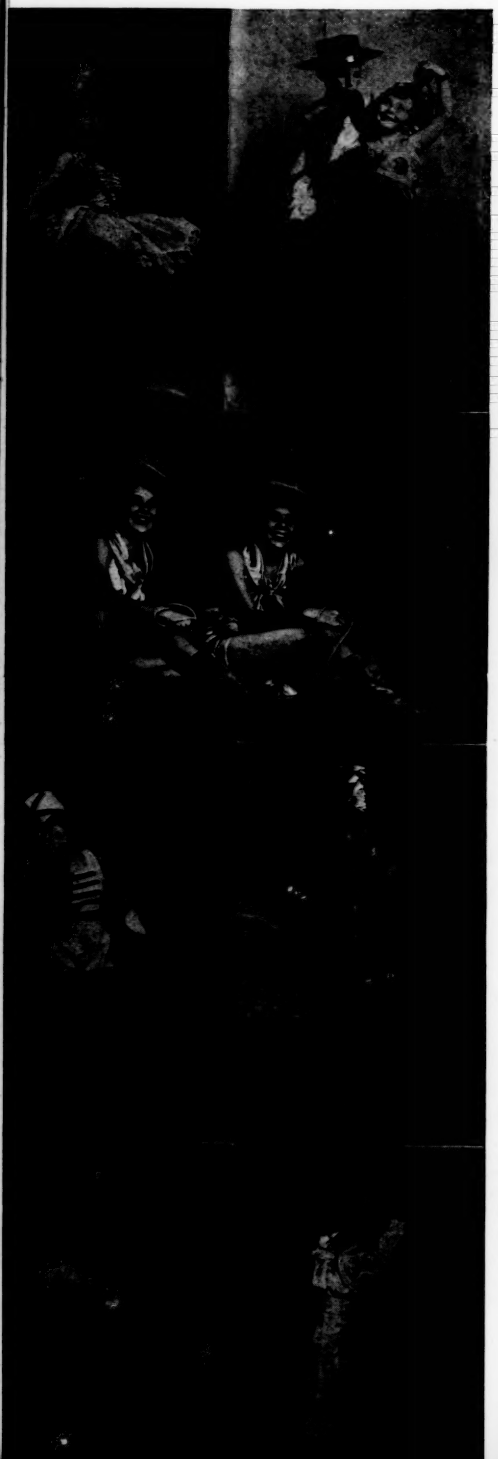
● NEW YORK, N. Y.—Claire Holcomb Bloss held the closing recital of her dancing classes in the Grand Ballroom of the Waldorf-Astoria.

●

Maharam Fabric Corporation announces a Design Creations Service directed by Mr. Jac-Lewis, costume designer, where they will aid in planning recitals.

●

Fred Le Quorne says the Clara Kettenring recital at Maplewood, N. J., was "a treat" to him. It should have been called the Kettenring Professional Follies, as it had *everything*, including exhibition dancing group numbers.



●

Donald Sawyer reports that Don Begeneau and Virginia Miller, of his staff, appeared during March at the College Room of the Hotel Edison, and on April 18 the team did a number for the Composer's Recital at the Barbizon Plaza. At Marjorie Beckwith's recital, April 24, Don Begeneau was guest artist with Jean Beckwith in a "Sculpture Plastique."

●

Bernie Sager will give a recital at Great Neck High School, L. I., June 12 for the Great Neck Ambulance Fund. His Jamaica and Great Neck Schools will perform. Mr. Sager's latest venture, we hear, is the opening of a Professional School for singing, dancing and stage training for children. He will operate the school in conjunction with Mr. Stanley Carvet and Sophie Civoru, director of Hearns' Kiddie Hour.

●

The pupils of Miss Doris F. Weber were well received in a *Coronation Ballet* and other numbers at the Brooklyn Academy of Music, May 5.

●

Miss Julia Gorman held a recital at the Immaculate Conception Auditorium in Stapleton, Staten Island, May 15, with great success.

●

The theatrical world is mourning the death in Florida early this month of Henry W. Dazian, son of the founder of Dazian's, Inc. Mr. Dazian had not been active in the business for some time. For many years he had been a director of the Metropolitan Opera House in New York and was credited with being largely instrumental in bringing Caruso and many other well-known singers to this country. Prior to and during the days of Diamond Jim Brady he was a familiar figure among the opera's notable first-nighters.

●

Mr. and Mrs. Thorbjorn Bassoe, Jr., are the proud parents of a seven-pound baby girl who arrived early this month.

● ROCHESTER, N. Y.—The Ruth Otis Denio School will have an unusual attendance record established, when Reva Marsh, assistant class instructor, completes a perfect score of ten years this June.

● BOSTON, Mass.—The Boris Novikoff Russian-American Ballet will dance at Jordan Hall June 5, in a program of three ballets. Plans are being made for the ballet to appear in Montreal, Canada.

● PORTLAND, Maine—The Three Arts Studio reports the busiest year in their history will come to a brilliant close with the presentation of a recital-revue May 24, in which the entire school will take part. May 10 and 11 Mrs. Nissen and Mr. Payson produced a musical show for the Portland Players, for which they wrote the libretto and lyrics, respectively, to the music of Sir Arthur Sullivan. Miss Jackson, another director, danced, and Mrs. Nissen played one of the major roles.

● MERCHANTVILLE, N. J. — Gladys Kochersperger produced her own ballet, *Then and Now,* May 14 and 15, with special scenery, costumes and music. She used a cast of 126 children in the production.

● PITTSBURGH, Pa. — Jack Bowman gave an exhibition of the work of his school at the Syria Mosque May 4. The program consisted of numbers from the Baby Classes to the more advanced in ballet, toe, tap, national and acrobatic dancing.

●

Martha Rose of Pittsburgh reports that one of her five-year-old tappers will do a "short" for Warner Brothers soon. The child, "Boots" Graham, is known as Pittsburgh's youngest toe-tapper. A graduate pupil, Hannah Owens, is now with *Babes In Arms.*

● BRADFORD, Pa.—The Miriam Kreinson School of the Dance has inaugurated a new policy this year of holding separate revues for younger and older students. Her first annual Kiddie Revue was an outstanding success, with performers all under the age of eight. An advanced pupil, George Angelo, attracted favorable attention by his specialty work in the Masque and Wig production of the University of Penn.

● READING, Pa.—Six pupils of Bonnie S. Brownell of this city are appearing as a chorus at the Chez Ami Club in Buffalo, N. Y., for several weeks. They have just completed an engagement at the Moonglow Club in Syracuse, N. Y.

● HAZELTON, Pa.—Louise von Bellinghausen was hostess to Mrs. Montie Beach and the Associated Dancing Teachers of Pennsylvania and New York when Mrs. Beach visited the club last month. Miss von Bellinghausen arranged a beautifully appointed dinner in honor of Mrs. Beach and, in addition to having the ballroom of the Altamont Hotel, the table and even the cakes specially decorated, she had had welcoming banners made and placed at each entrance to the hotel.

● WASHINGTON, D. C.—Leroy H. Thayer is meeting with huge success during his engagement to direct the dance arrangements at the Wardman Park Hotel with Arthur Warren's orchestra on Monday evenings. Newspaper clippings report that the special tango written by Arthur Warren, "Tango Thayer," was requested every night with increasing popularity. Mr. Thayer and his instructors created so much interest on the dance floor that other dancers stopped to watch.

● AUGUSTA, Ga.—The Bertram Dancing School has a little French pupil, Jacqueline Willette, who will be three years old in July and knows her left foot only as "gauche" and her right only as "droit." There is no end to the trials of a dancing teacher!

● ATLANTA, Ga.—Mabelle Wall's Dance Crafters presented their first Spring Dance Fiesta on April 24 at the Atlanta Theatre. They report wonderful local cooperation from leading merchants, newspapers and radio stations.

● SAVANNAH, Ga.—Aaron Tomaroff conducted an hour of ballet, tap and character dancing at the Gertrude Jones School

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Left to right—VIRGINIA LEE KEHL *who appeared in her father's recital at Madison, Wisconsin;* JOAN AINSWORTH *and* RONALD CROOKS, *pupils of Augusta Vance, Redding Calif.;* MARY ANN NASH *and* RUTH ANNETTE FINDLEY, *prize-winners for the Gross School of Expression and Dancing, Wichita Falls, Texas;* VIRGINIA THOMAS, *pupil of the Helen Crandall Dance Studio, Kansas City, Kansas, winner of a subscription to* THE AMERICAN DANCER *for selling recital tickets;* CAROL MITCHELL, *three year old pupil of Honor Gowan Dempster, Brockville, Ontario, Canada;* IMOGENE HOUSER, *pupil of the Sweeney School of Dancing, Utica, N. Y.;* MIRIAM LAWSON, *five and* BILLY CREVASSE, *six, pupils of Virginia Dell Bernreuter of Jacksonville, Fla., as a miniature "Rogers-Astaire" team.*

of Dancing, which was met with much interest.

●

Reba and Inez Chalfont regretfully announce the passing of their beloved mother April 4 in West Palm Beach, Fla. Mrs. F. Kaufman Chalfonte was well known to many professionals and dancing teachers as the guiding spirit and constant companion of the Chalfonte Sisters.

● TAMPA, Fla.—Zena Morrell, director of dance at the Y. W. C. A., presented a revue titled *Y. W. C. A. Gayeties* at the Municipal Auditorium April 20.

●

Ella May Holder will present her Fiftieth Annual Recital at the Municipal Auditorium this season.

● CHICAGO, Ill.—Gladys Hight has been singled out for an unusual honor, in being selected to serve as one of the "Jury International" in Paris at the "XII Congres Mondial de la Dance." The only other American on the Jury International is Miss Virginia Stewart of California.

●

Activities of the Gladys Hight Modern Concert Group, under the direction of Maxine Mordy, included a performance May 7 at the exclusive University Club of Chicago. Miss Hight's celebrated *May-Pole Dance* was held in the Marine Dining Room of the Edgewater Beach Hotel.

●

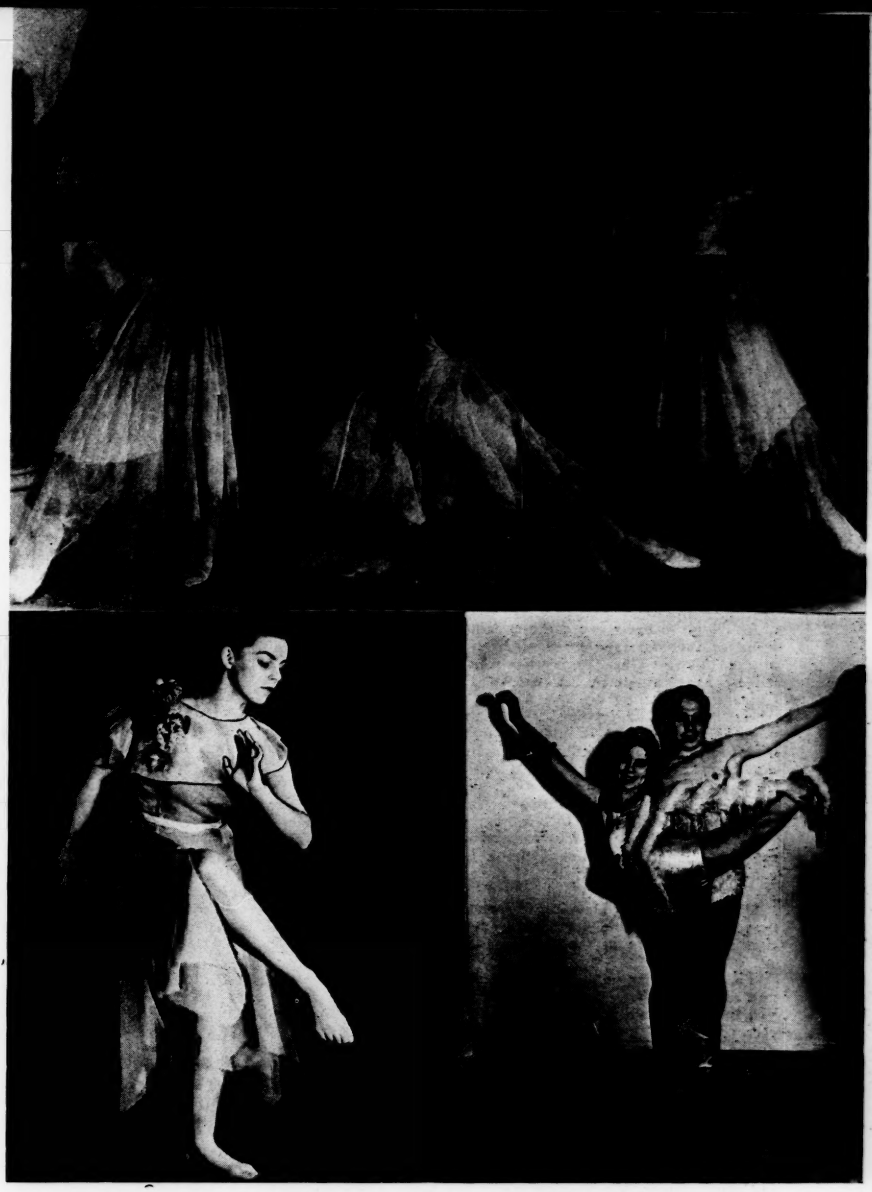
Bruce R. Bruce will offer every type of acrobatic work during his summer Normal Course. Teachers taking the course will receive a free copy of the text used for the lessons, *Acrobatic Dancing and Tumbling*. For several years Mr. Bruce has handled all the acrobatic work done by the Merriel Abbott Dancers.

● INDIANAPOLIS, Ind.—Louis Stockman and his Indianapolis colleagues are elated over the success of their big meeting on April 18. Their Normal had the aspects of a national convention and they insist it was the biggest and best meeting of any except the summer conventions. The Stockman Studios furnished the complete faculty for the May meeting of the Chicago Association of Dancing Masters at the R. G. Huntinghouse Academy in Chicago, May 2. They supplied a varied program of tap, ballet, acrobatic and ballroom dancing, with a floor show by pupils of the Stockman Studios following the work. This is the third time Louis Stockman has furnished the complete faculty for the Chicago Association meetings.

● TUCSON, Ariz.—Genevieve Brown Wright, of the Department of Rhythmics at the University of Arizona, sends the encouraging news that their dance department has grown in the past two years from an enrollment of 193 students (all girls) to 437 students, ten per cent of whom are men. The outstanding event of this year was the ballet, *Pageant of a Mission,* presented in Phoenix, April 15, and in Tucson, April 22, at the opening of the University of Arizona's new auditorium. The University Dance group gives promise of becoming a real influence in dance art throughout the state and has been asked to give concerts next year in several cities.

PAMPA, Texas—The Vincent Studio of Dancing presented a series of recitals recently for the purpose of training for professional bookings. The pupils of the school took active parts in many club programs and school May fetes in Pampa.

● LOMBARD, Ill.—Early in June, Edith Garrett will present about two hundred pupils in the school's annual Kiddie Revue at the Du Page Theatre. The performance will be given on two successive evenings and at one matinee. MissGarrett reports that her school has grown so rapidly this year that she now has two assistant teachers, Arthur Baribeau for acrobatics and tumbling and Miss Muriel Tomenendal for beginner's ballet.



Top—ALICE CLARK, EMMA K. BROWN *and* SYLVIA BABCOCK, *students of the Allen Studios of the Dance, Denver Colo. Lower left*—AMANDA FOLLETT, *of the Louise Hudson Studio, Fort Worth, Texas, who appeared recently with the symphony orchestra. Lower right*—GLORIA ROBERTI *and* BEN DONNER, *pupils of Leona Mellen of Galveston Texas*

● CHARLOTTE, N. C.—Bessie Burkhimer reports a fine enrollment this year, and that the entire staff is now busily engaged in preparation of the recital to be held June 1. *The Six Swans,* in four scenes, will be done by the children, and the senior ballet will be *Chopiniana.* Novelty scenes will be *Tapping Around the World* and *On the Avenue.* The associate teacher of the school is Gerald Cummins, and Mamie Katherine Ritchie and Anita Jean Mitchell, graduate pupils, are Miss Burkhimer's assistants. Miss Burkhimer and her mother were hostesses to Mrs. Montie Beach during her revent visit in Charlotte.

● SALIDA, Colo.—The annual Spring recital of the Steward Studio in Salida and Leadville, Colorado, will combine the pupils of the two schools for a performance in each town. Plans are now being made for a large summer class of teachers from surrounding rural districts who find that their jobs demand they be able to teach some dancing.

● FORT WORTH, Tex.—Miss Louise Hudson of the Hudson School of Dancing of Fort Worth, Texas, recently presented Amanda Follett, who has been acting as demonstrator, teacher and pupil with Miss Hudson, with the Fort Worth Symphony Orchestra. She was the solo dance artist of the program and danced a dance created by Miss Hudson to Tschaikowsky's *Waltz of the Flowers.* Miss Hudson also has three new branch schools to her credit. Already established in Decatur, Texas, a town of 4,000 about 40 miles from Ft. Worth, she has opened schools in Mineral Wells, Granbury and Weatherford. Miss Wherry Worsham and Miss Joyce Baker, the teachers in these schools, are former pupils and protegees of Miss Hudson and follow the Hudson system of graded work. They teach tap, ballet, acrobatic, character and ballroom.

● DALLAS, Texas—Pupils of the Sam

Bernard School of Dancing presented an early morning jamboree floor show at 8:45 one morning last month for the Parent-Teachers Association at the Forest Avenue High School. This was the first of a series of high school programs arranged by him for P. T. A. Welfare benefit.

● HOLLYWOOD, Calif.—Fanchon and Marco, in association with the Ethel Meglin Studios, are planning a comprehensive teachers and advanced students normal course for the 1937 Summer Normal School which they will sponsor. Fanchon and Marco production methods will be explained, and the visitors will be taken through the major motion-picture studios. The normal school session is to be held from July to August.

● LOS ANGELES, Calif.—The annual Dance Recital of the University of California was held in Los Angeles, April 29 and May 1, at Royce Hall on the campus.

●

The dance recital of Whittier College, directed by Esther Pease, was presented at the Poet Theatre on the campus, April 12.

●

Flash — Verchinina Weds

As we go to press, word comes from Hollywood of the marriage there of Nina Verchinina to Newell Chase, composer. Accompanied by Marian Schillo, AMERICAN DANCER'S Chicago representative, the dancer made a secret dash to Hollywood from Chicago to meet her fiance. The couple, accompanied by Miss Schillo, Mrs. Gordon Kahn and Junie Anderson went to Santa Ana, California's Gretna Green, for the ceremony. Following a brief honeymoon at Pebble Beach, California, the Chases will live in Hollywood.

Miss Verchinina will me featured next season in a ballet for which Col. de Basil has commissioned Newell Chase to write the score.

●

On April 4 the Dancing Teachers Business Association held its twelfth demonstration of the dance at the Ambassador Hotel.

●

Thomas Sheehy, who will teach ballet, tap and musical comedy at the D. M. of A. convention in Washington this summer, is directing a special normal course in these dances at the Elisa Ryan Studios during the summer months.

●

Ernest Belcher students continued their record of previous years by winning high awards in the contests offered at the Southern California Festival of Allied Arts, sponsored by the Los Angeles Chamber of Commerce. During this summer, Mr. Belcher will have William Moffa as head of a new department of stage and exhibition ballroom dancing. Mr. Moffa has appeared as a featured dancer in several motion-picture and stage successes and has produced dance sequences for the motion pictures. During the last season, Mr. Moffa has filled engagements in New York night clubs, including the Starlit Roof of the Waldorf-Astoria, co-starring with Helen Gray in the dance team of Gray and Moffa.

●

The American Dance Association (formerly the New Dance League) presented Anne Sokolow and Sophie Maslow, two of Martha Graham's group, at the Pacific Institute of Music, April 15. They spoke on the progress of the dance in America. On April 15, also, Martha Graham gave a lecture demonstration at the Philharmonic Auditorium.

●

Jeanne Tyler and Gower Champion, students of Ernest Belcher, have completed an engagement at the Drake Hotel in Chicago and are now touring the Middle West.

●

Marcella Rey, Ernest Belcher representative in Santa Monica, is building a new Spanish style studio building, and among the archives placed in the cornerstone was a copy of THE AMERICAN DANCER.

●

The American Dance Association will present a program at the Ebell Theatre, May 24, dealing comprehensively with the modern dance. Only groups of dancers will participate. A second date is to be announced.

● SAN FRANCISCO, Calif.—Dance events in San Francisco included the appearances of Pauline Koner April 4; Ted Shawn, April 13 and 14; and Martha Graham and Group, April 15.

● BURLINGAME, Calif.—The Hirsch-Arnold School is now located in a beautiful new studio which will be its permanent location. Miss Willette Allen, who is a graduate of the school and who has made a name for herself throughout the country as a prima ballerina, will be associate teacher.

●

With the Pacific Coast maritime strike over, the Gene-Kelton Studio is looking forward to an exceedingly busy season. Under the direction of Miss Gene, D. M. A. member, the studio has set the pace as one of the Coast's leading dance studios specializing in the tango and rumba. The studio, of Mexican design, has created widespread interest. An anniversary program will be presented in the studio March 29 and will feature dances by teachers and pupils. Since October this school has increased its faculty with three new teachers. Ramon LaRue, former Hollywood motion picture dance director; Leo Roycroft, well-known Bay area instructor and Miss Emilie Culver, who specializes in ballet, tap, modern and Spanish.

●

Peggy Ryan, unusually gifted young dancer who is reputedly the child protegee of Eleanor Powell, is studying at the Meglin studios.

●

The Bud Murray studios are celebrating their ninth year of continuous teaching of modern stage dancing.

●

In her new picture Eleanor Whitney will forsake tap dancing for which she is best known and will appear in ballet numbers under the able direction of Aida Broadbent.

● SALEM, Ore.—The Ninth Annual Revue of the Barbara Barnes Studio will take place June 10 and 11 at the Elsinore Theatre. The program will consist of Chalif's "Russian Toy Shop" and other numbers.

●

● JOHANNESBURG, S. Africa—Everybody in the dancing world in South Africa participated in the annual festival at the end of March. Miss Judith Espinosa of London went down to judge the contests held there.

Prophecy Comes True!

That THE AMERICAN DANCER *will eventually take its place as the American authority in its field, is our hope.*

These are the words which introduced the first issue of THE AMERICAN DANCER to the dance world ten years ago this month! Today . . . that hope is realized.

Last month THE AMERICAN DANCER reached a new high in circulation—15,000 copies! This month it reaches a new high in pages as well! In the past year THE AMERICAN DANCER has almost *doubled* in size, in advertising and *readers!*

A CONTEST

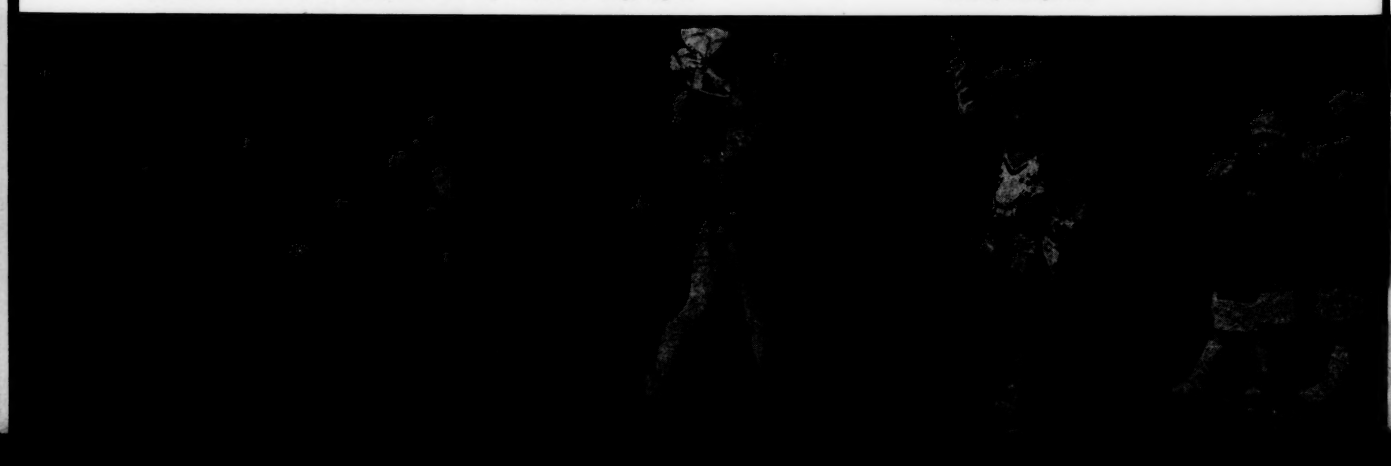
$10.00 Cash for the best letter "How I SPENT MY SUMMER."

Teachers! Here is a chance to earn money by writing of your summer experiences! THE AMERICAN DANCER will pay $10.00 cash for the best letter, not exceeding 500 words, telling about how you spent your summer. Write about how you made your summer profitable by intensive study; or through travel and observation of dance customs in other lands; of the good time you had at one of the annual teacher's conventions—or whatever interesting and stimulating experiences you may have during the summer.

All entries must be post-marked not later than September 20, 1937. This contest only open to teachers. THE AMERICAN DANCER reserves the right to publish the winning letter.

Winners will be announced in the November issue.

Left to right—JUDY ANN WADE, *pupil of Beatrice Lee Christie, Hartford, Conn.;* CHARMAINE GARR, *4½ year old pupil of Marjorie Berlin Fink, Bethlehem, Pa.;* PAULINE KING, *3 year old pupil of the Alice Rodger Studio, Everett, Mass.;* JANE HALL *of Oklahoma City, 6 year old dancer who started her training with Mildred Chaffin of Sherman, Texas, and studied last year with Kathryn Duffy, Oklahoma City;* CAROLE CANOLES *and* MADELAINE MCDONOUGH, *pupils of June Delight, Carmel, California*



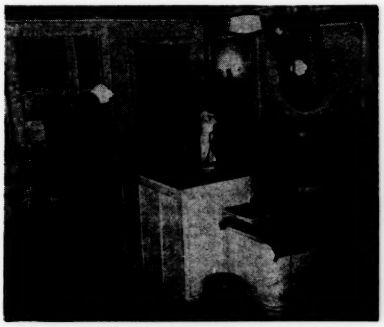
Beautiful Studios

De Revuelta, New York City

THESE views are indicative of the charm and dignity with which beautiful panelling and a few fine *objets d'art* can imbue a studio.

Passing quickly through the foyer which is the registration office giving entrance to the attractive waiting room, we come to the large ballroom. A fire-place at one end is flanked by beautiful vases, but the unique feature of this room is the individual lockers which are cleverly concealed behind beautiful pine panelling in Early American style.

Two other large studios are located on this floor, one of them being panelled in hand-carved oak which, alone, is valued at $5,000. This studio, which accommodates 30 or 40 students, is used for ballroom and ballet. This room also has a fire-place at one end. The other studio is dedicated to physical exercises such as fencing, jiu jitsu, acrobatics and even reducing! It is consequently decorated with murals depicting important battles in American history, the topics being chosen with a view to arousing in the student the desire for physical excellency.



The rooms open out to the large and attractive roof garden for outdoor exercise and sun baths.

This school is more or less unique in New York in that it occupies a building of its own in mid-town. Originally arranged for the Junior League, it was later occupied by St. Anthony's Club and rearranged with all of the conveniences of a modern club or school. It was thus that the De Revueltas took it over and they have retained the Old World charm that was built into the rooms.

Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(Continued from last month)

NOTE: (Music also has, at times, operated wonderful cures. Democritus and Theophratus have transmitted some of its miracles to posterity. Plutarch and Boetius have recorded the names of Terpandre, Thales of Creta, Ismenie, Xenocrates, Hyerophilus, and a few others, who made a valuable use of music to the same purpose. The modern Italian music is deserving of a similar commendation.)

Tissot absolutely orders it to be practiced in all schools, for the minds of young persons, burthened with continual study, require some amusement above the trivial kind, on which they may fixe with pleasure. Phaedrus gives us a hint on this subject.

"Cito rumpes arcum, semper tensum habueris
At si laxaris, quum volès, erit utilis.
Sic ludus animo debet aliquando dari,
Ad cogitandum melior ut redeat tibi."

Anaxarchus, the Scythian, used also to say that it was often necessary to amuse ourselves by games and diversions, so that the mind, after tasting a little useful repose, might return, with increased vigor, to the exercise of its delicate functions.

A laborious and painful life are a capital regimen for melancholy and sadness.

Dancing ought to form a party of the physical education of children, not only for their better health, but also to counteract the many vicious attitudes and habits they too often contract.

The art of dancing is not only necessary, but almost indispensable to those who are fond of society. The manner of presenting one's self, and of receiving others in company with a graceful propriety, and the easy and polite demeanor which is so becoming in society, is acquired most effectually by those who have studied the art of dancing.

I shall now conclude by remarking that dancing, besides the amusement it affords, serves to improve our physical, and even to animate our moral powers; gives relief in certain diseases, affords a cure in others, promotes the harmony of society, and is a most requisite accomplishment for all who have the happiness to possess a good education.

". . . Quacunque potes dote placere, place."
(Ovid.)

National Dances

THE CHICA

The *Chica* was brought to us from Africa, where every tribe dances it, particularly the Congos. The negroes carried it with them to the Antilles, where it soon became naturalized.

This dance was so universal throughout South America and the West Indies, that at the commencement of the present century it was still danced in all religious ceremonies and processions. The nuns during the night of Christmas Eve showed themselves to the public through the gratings of their convents, expressing in the voluptuous agitations of the *Chica,* the joy they felt for the birth of the Son of God who came to take away, by his death, the sins of the world. This dance is passionately admired among the Creoles, who enthusiastically adopted it on its introduction among them.

America is not the only country that has been influenced by Africa in dancing; for, from the Moors it was that Spain first received that dance now so peculiar to it, the *Fandango,* which is nothing else than the *Chica* under a more decent form, the climate and other circumstances not permitting the performance of the latter with all its native concomitants.

Note—THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*
Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

The origin of this dance is very difficult to discover, but everything in it seems to be the effect of a burning climate, and ardent constitutions.

The *Chica* is danced to the sound of any instrument whatever, but to one certain kind of tune, which is, in a manner consecrated to it, and of which the movement is extremely rapid. The woman holds one end of a handkerchief or the two sides of her apron, and the chief art on her part consists in agitating the lower part of her loins whilst the rest of her body remains almost motionless. A dancer now approaches her with a rapid bound, flies to her, retires, darts forward afresh, and appears to conjure her to yield to the emotions which she seems so forcibly to feel.

When the *Chica* is danced in its most expressive character, there is in the gestures and movements of the two dancers, a certain appearance more easily understood than described. The scene offers to the eye all that is lascivious, all that is voluptuous. It is a kind of contest wherein every trick of love, and every means of its triumph are set in action. Fear, hope, disdain, tenderness, caprice, pleasure, refusals, flight, delirium, despair,—all is there expressed, and the inhabitants of Paphos would have honored the inventor of it as a divinity.

I will not attempt to say what impressions the sight of this dance must occasion when executed with all the voluptuousness of which it is susceptible. It animates every feature, it awakens every sensibility, and would even fire the imagination of old age.

The *Chica* is now banished from the balls of the white women of South America, being far too offensive to decency; and it is only sometimes performed in a few circles, where the small number of spectators encourage the dancers.

At Cairo, where there are no theatres, there are a sort of actors, or leapers, who go about to private houses, and represent various scenic performances wherein the most licentious and obscene attitudes bear a strong resemblance to the *Chica,* and the ancient mimics. Many of the Greek and Roman dances may be compared to the *Chica* and *Fandango,* and especially those practiced at the time of the decline of dancing in both nations, when this art naturally became an object of contempt among men of taste and morality.

I am almost inclined to believe that the *Chica* owes its origin to some of the ancient dances. Greece, so fertile in productions of every kind, and which gave birth to Socrates, Diogenes, Phocian, Alcibiades, Homer and Aristophanes, Agoracrites (the first Greek sculptor), Cleophanes (the first Greek painter), Callipedes (an actor, dancer, and a famous mimic), all of most extraordinary, but opposite talents,—Greece,—I think the most likely nation to have created this voluptuous dance.

The dance of the *Angrismene,* usually performed at festivals in honor of Venus, and still very common among the modern Greeks, may bear me out in my opinion.

THE ANGRISMENE

The *Angrismène* or *La Fachée* (the angry maiden), is performed by two persons of different sexes. A young girl first appears dancing (the music plays a languid *andantino*); after she has gone round in a *glissade* kind of step, a young man presents himself, also dancing; he plays about her with a handkerchief he holds in his hand, and attempts to approach her, but she, by her countenance and motions, expresses her scorn and contempt, and runs away. The lover exhibits much grief on seeing himself thus rejected, and accuses fate for his ill fortune. He, however, again advances towards the object of his love, and seeks to move her compassion, but the young girl, proud of her advantages, again drives him from her, and forbids him to mention his love.

In the meantime the steps and motions of both dancers are in perfect accord with the music and express with precision the sentiments of anger and love. At length the young man, seeing himself so inhumanly treated, trembles with fury and knows not on what to resolve; after a short time, however, he decides on adopting violence. She then darts a severe and threatening look at him. He becomes motionless, sighs, and gradually seems to give himself up to despair. He turns his fervid eyes upwards, and conjures Heaven to put an end to his existence, then tying his handkerchief round his throat, pulls it very tight, and appears on the point of falling. The maiden immediately runs to support him, and deplores his unnecessary rigor. She unties the handkerchief, calls to her lover, and endeavors, by every means, to reanimate him; he gradually revives; the languishing voice of his mistress strikes his ear; he looks around him; finds himself in her arms, and his happiness is complete. Joy unites the hearts of the two lovers, and they swear to each other eternal fidelity. Their dance then regains its former liveliness, and becomes the interpreter of their reciprocal sentiments.

The Spanish Dances

The Spanish dances, both from their character and variety always excite the curiosity of men of taste, and more especially the lovers of the art of dancing. That pretty little performance, *"The Progress of the Fandango,"* a highly boasted dance, is one of the proofs which, backed by the decision of the Spaniards, establishes the *Fandango* as the leading dance of Spain, and as the one which stands in the highest estimation. Their other dances are scarcely anything more than imitations of it, and are looked upon but as second-rate.

The attitudes and the graceful and voluptuous groupings of the *Fandango,* the cadences and thrillings of the music, have a most potent effect upon every spectator, and the Spaniards give loose to ecstatic feeling whenever they witness the above mentioned dance.

As an investigation and minute description of these dances seem requisite with the nature and subject of the present work, I feel myself called upon to present them to my readers.

They will behold in these pastimes—these imitative exercises of the Spaniards—depicted a transcript of their character and their taste.

In their steps it is the lightness, the grace,

the elasticity, the balance, which are remarkable; and the majestic movements express those feelings which determine the national character; namely,—hauteur, pride, love, and arrogance.

In the execution of the Spanish dances, the arms are always expanded, and their movements, let them be in what direction they may, always undulating. They at times represent the generous sentiment of an absolute protection of the object beloved, at other times they describe with vivacity the tender feeling it inspires, and the sincerity of the avowal. The eyes, oftentimes directed towards the feet, glance over every part of the body, and testify the pleasure which symmetry of form inspires them with.

The agitations of the body, the footing, the postures, the attitudes, the waverings, whether they be lively or dull, are the representatives of desire, of gallantry, of impatience, of uncertainty, of tenderness, of chagrin, of confusion, of despair, of revival, of satisfaction, and, finally, of happiness.

It is from these different gradations of the passions, that the description and nature of the Spanish dances are characterized, in which the minds and manners of those who invented them are so faithfully portrayed. Thus we see an enamored *Roderic* at the feet of a *Chimene,* and a Bohemian heroine of Cervants, or the respectful gallantries of the ancient Spanish heroes of romance. We have already observed that some of the Spanish dances trace their origin from the American dances; we must also observe that the Moors, from having inhabited Spain and introduced their customs there, may lay claim to some part of the honor attributed to the Americans.

The Fandango

The *Fandango* is danced by two persons, and accompanied by the castagnettes, an instrument made of walnut wood or ebony. The music is in the time of 3/8, and is a rapid movement. The sound of the castagnettes, and the movements of the feet, arms, and body keep time to it to the greatest nicety. It is all life and action in the *Fandango.*

It was formerly danced much more generally by persons of quality, after the regulations enacted for the theatre, which introduced more dignity and more formality, and unaccompanied by the slightest movement that could give offense to modesty or shock good taste.

The lower orders, amongst whom this dance is in high request, accompany it with attitudes which savor of the vulgarity of the principal performers, and their extravagant movements never slacken, never cease, till they are fairly tired out.

The Bolero

The *Bolero* is a dance far more noble, modest, and restrained than the *Fandango;* it is executed by two persons. It is composed of five parts, namely,—the *paseo* or *promenade,* which is a kind of introduction; the *traversias* or *crossing,* to alter the position of the places, which is done both before and after the *differencias,* a measure in which a change of steps takes place; then follows the *finales,* which is succeeded by the *bien parado,* a graceful attitude or grouping of the couple who are dancing.

The air of the Bolero is set to the time of 2/4; there are some, however, in the time of 3/4. The music is extremely varied, and full of cadences. The air or melody of this dance may be changed, but its peculiar rhythmus must be preserved, together with its time, and its flourishes, which latter are called *false pauses.* The steps of the *Bolero* are performed *terre-a-terre;* they are either sliding, beaten, or retreating, being always, as it were, clearly struck out.

The Seguidillas Boleras

When the *Boleros* are sung, and accompanied by a guitar, they are called *Seguidillas Boleras.* The great difficulty of this dance consists in resuming the part called the *paseo,* which is immediately after the first part of the time in the prelude to the accompaniment, which precedes the *estribillo.* The *estribillo* is that part of the couplet, not indeed where the moral is found, but which contains the epigrammatic point or turn.

The Seguidillas Manchegas

These *Seguidillas,* which are danced by four, six, eight, or nine persons, are far more rapid in their movements, beginning without the *paseo.* The *traversias* of it is shorter, and its *bien parado* is without gesture. This dance is very sprightly in its motions, and a great favorite with the lower orders, who give themselves up to it with a peculiar zest. It is of Moorish origin.

The Cachucha

The name of this dance is a word applied to caps, fans, and an indefinite number of articles, which are thus promiscuously termed, by way of abbreviation.

The *Cachucha Solo,* danced either by a man or a woman alone, though better suited to the latter, is admirably calculated to accompany the medley of music peculiar to this dance; which is sometimes gracefully calm, sometimes sprightly, and sometimes impassioned.

The Seguidillas Taleadas

This dance is a species of *Bolero,* mingled with some measures of the *Cachucha.*

The Menuet Afandango

A minuet partly composed of the *Fandango.*

The Menuet Allmandado

A minuet intermixed with steps from the *Allemand.*

The Guaracha

This dance, the music of which is in 3/8, is danced by one person, accompanied by the guitar. Its movement, which should grow progressively quick, renders it rather difficult. It is now but seldom danced, and never except at the theatres.

El Zapateado

This is the same sort of movement as the *Guaracha,* and is in the time of 3/8. There is in this dance a considerable noise made by the feet. Its steps are struck, as it were, similar to the *Anglais* and the *Sabotière.*

El Zorongo

This dance has given name to a head-dress for women, which in Spain is composed of ribands following a very sprightly movement, and are practiced backwards and forwards, while the hands are clapped to the time.

El Tripoli Trapola

This dance is nearly similar to the *Zorongo,* excepting that it finishes with three *demi-tours* or half-turns.

The roginial character of these dances, their pleasing and varied figure, exciting as they do, tender and agreeable feelings, have always obtained for them a marked preference. With respect to these peculiar qualities, there are few dances of other nations worthy of being compared with them.

The music that accompanies them, or rather that inspires them, is so harmonious, and of a melody so sweet and original, that it finds an instantaneous welcome into the heart, which it delights; and extremely insensible must that person be who does not feel those emotions which it is calculated to inspire.

The great musician of the age corroborates my assertion by the introduction which he has composed to these charming airs, in several of his fine performances. The exquisite taste, in short, of Rossini, is my guide.

Another circumstance, which renders this dancing still more seducing, is the picturesque costume of the dancers; than which nothing can be handsômer in design, or more beautiful in its ornaments and variety of colors.

The striking features of the Spanish girls also, their expressive looks, their light figure, which seems formed for the dance, and adorned with their elegant apparel, their fancifully laced sandals, all conspire to raise delight in the spectator. We can imagine, while these *Bayadères* are dancing, that some picture of Titian or Veronese has become animated.

Many of our readers will remark that we have omitted those dances called the *Folies d'Espagne,* (the *Follies of Spain*). It is generally believed that this is a dance very much practiced and admired in Spain; but we must observe that the air was originally composed by Corelli, and so universally practiced by the Spaniards, that they became crazed with it. It was first sung, then played on instruments, and finally danced. Any kind of step was adapted to it, everyone forming for himself a measure according to his own peculiar taste and style.

It may not, perhaps, be found unacceptable if we add some etymological explanation of those characteristic words by which the Spanish dances are designated. We have, therefore, undertaken the attempt, notwithstanding the great difficulty with which it is attended, owing principally to the total deficiency of the Spanish dictionary in this respect. Its definitions are never sufficiently precise to allow of a determinate conclusion being drawn from them.

The word "bolero"—*Saltationis Hispaniae genus,* is derived from the verb "volar," or from the Spanish noun "volero," which is the same as "volador," the sense of which has probably been applied to the *Bolero,* from the lightness with which it ought to be executed.

"*Seguidillas*" means no more than "continuation," and indeed the air of the *Seguidillas* is the same as the *Bolero,* continued by the voice, and followed with a flourish of the accompanying instrument.

The adjective "*taleadas*" is taken from the word "*taleo,*" which signifies a *noisy amusement.*

The adjective "*Manchegas*" signifies "*of La Mancha,*" a southern province of Spain, between Andalusia and New Castile.

"*Cachucha*"; this word is not to be found in any dictionary of the Spanish language. It is customary to apply this word to a fair, a bird, a little cap, and, in short, to anything that is graceful or pretty. In the language of the Andalusian Gitanos, the word "*cachucha*" signifies "*gold.*" In a still more elevated style, "*cachucha*" means that part of the quiver in which Cupid puts his darts. *Sagitta capsula in pharetra.*

The following verses may give an idea of the general sense in which this word is applied by the Spaniards:

"Mi Cachucha por la mar
A todos vientos camina,
Pero nunca va mejor
Que cuando va di bolina."
(Imitated.)
My Cachucha, haste o'er the seas,
When gentle gales are blowing;
But when the winds of winter roar,
Ah! do not think of going.

The word "*fandango*" means "go dance."

"*Afandango*" is "anything belonging to the *Fandango.*"

"*Guaracha*" is an expression of the Negroes signifying "liveliness."

"*Zapateado*" means "performed by the motion of the foot."

"*Tripili Trapala*" are only expressions used to signify a certain modulation of the voice amongst the Gitanos, or Andalusian gypsies.

Note. Blasis' essay upon Spanish Dancing and the Spanish dances has been very severely (and justly) criticized by most of his successors. Those students and dance-lovers who desire information upon the subject will find many other works which treat Spanish dancing in a more satisfactory and definite manner, and written by authors more intimately acquainted with the subject. A. J. S.

(*Continued in next issue*)

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Dancers Forum

This Month's Prize Winners

As announced in the April issue, the contest for this month was for the best letter (not exceeding 300 words) on *My Favorite Dancer*. Votes for the late Anna Pavlowa outnumbered, *three to one*, votes for any other dancers, although there were many cast for La Argentina and a considerable number for contemporary dancers.

Winner of the 1st prize ($5.00) is:
Miss Lane Naffin
Pleasantville, N. Y.
(Instructor Hebrew Shelter Guardian Society)
Nominating: Anna Pavlowa

2nd Prize (a 2-year subscription to THE AMERICAN DANCER:
Betty Flynn
New Haven, Conn.
(Pupil of Mme. Annette)
Nominating: Harriet Hoctor

3rd Prize (1-year subscription THE AMERICAN DANCER:
Freda Krakau
Syracuse, N. Y.
(Pupil of Ninita Johns)
Nominating: Ninita Johns

My Favorite Dancer

by LANE NAFFIN

Of all the famous dancers of the last half-century I choose the fairy-like and poetic Russian ballerina, Anna Pavlova. To me she is a goddess of the dance world. When I was a little girl I dreamed of Anna Pavlova, and when at dancing class or during practice hours I actually prayed to her, to help me with my various technical steps and my very bad French.

Then when I was a little older I read in a newspaper that Pavlova would return to the States for an extended dance tour. I was delighted and for days walked on air; surely now I would see my goddess dance. My mother had promised to take me and I was in my highest glory. I lived on that promise and dream. But—my dream was short-lived; it died with Anna Pavlova in January, 1931. I wept tears of disappointment and I couldn't understand why God should claim my idol. But life had to go on. So I worked harder and continued my prayers to the spirit of Pavlova whenever things went wrong with my dance studies.

I have gathered together every bit of material on her life and have placed it all in my American Dancer Scrapbook. When I have dance appreciation hour for my students I proudly exhibit my much-prized scrapbook on my goddes Anna Pavlova. The world loses many a fine dancer, mourns her death for a while, then forgets. But to me, Anna Pavlova will live forever in my heart.

The July Contest

$5.00 for the best letter on "The Class I Like Best."

June 1 is the deadline for the July contest. No awards can be made to entrants whose letters are postmarked after that date. Many fine entries in the Favorite Dancer Contest for June were received too late for consideration. Don't delay—send in your letter *today*—being late may cost you your eligibility for the $5.00 cash prize or the subscriptions to THE AMERICAN DANCER which are offered as second and third prizes.

If you prefer ballet class to modern—or tap to either of them, write a letter about The Class I Like Best (not over 300 words) and send it to the Contest Editor before June 1.

1st prize—$5.00 cash.

2nd prize—2-year subscription to THE AMERICAN DANCER.

3rd prize—1-year subscription to THE AMERICAN DANCER.

CONTEST FOR AUGUST

$5.00 cash will be awarded for the best letter (not exceeding 300 words) on The Nation That Has Contributed the Most to the Dance. Second and third prizes are subscriptions to THE AMERICAN DANCER.

WHO KNOWS?

Questions on any subject pertaining to the dance may be asked through this department. Other readers will supply the answers. The person submitting the best and most correct answer to each question and whose answer is published will receive one of these interesting books on the dance: *The Story of the American Ballet; Ballet Is Magic; The Biography of Jack Manning.* State your choice when answering.

M. S. S., Ont.—Kindly explain the difference between a *Tour Jeté, Superceau Supersaute Entournant* and *Jeté Entournant.*

B. B. L., Ala.—Who was the first really great ballerina?

N. P., Ill.—Is it true that there are a greater number of men who are professional Spanish dancers than women?

ANSWERS

R. B., New Mexico (December Issue): "I am delighted to answer the request of "R. B." of New Mexico for a list of books on the dance and the lives of dancers, which are suitable for girls ten to fourteen years of age. As a student of ballet and an ardent balletomane as well as children's worker in a large city library, I have been assembling for the past two years a bibliography of books on the dance. From the scores of titles of books I have read on the subject, I have selected those books which would appeal most to the young dance pupil and which would give not only appreciation of, but also inspiration for the art. I hope the pupils of "R. B." of New Mexico will enjoy the books in the following list:

"Dance of the Hours."—Choate and Curtis.
"Katrinka"—Helen Eggleston Haskell.
"Katrinka Grows Up"—Helen Eggleston Haskell.
"Theatre Street"—Tamara Karsavina.
"Fokine"—Lincoln Kirstein.
"Flight of the Swan"—André Oliveroff.
"Ballet Profile"—Irving Deakin.
"The Monte Carlo Russian Ballet"—Cyril William Beaumont.
"To the Ballet!"—Irving Deakin.
"Our Dancers"—Arnold Lionel Haskell.
"Story of the Russian School"—Nicolai Legat.
"Fundamental Bar Work and Ballet Technique"—F. Campbell.
"Chalif Textbooks of Dancing"—Louis H. Chalif.
"Let's Dance"—Lilla V. Wyman.

If the above list is accepted for publication, I should appreciate receiving "Ballet Is Magic."—Mildred Kaufman, Mattapan, Massachusetts.

"Yuh can't 'spress your own pers'nality in somebody else's tight shoes!"

WPA Picture Changing

A Resume of the Efforts to Curb Government Competition

by RUTH ELEANOR HOWARD

CONVINCED beyond a doubt that conditions resulting from the Government's invasion of the dance-instruction field were just as serious, and more so, than have been pictured heretofore, D. M. of A. President Montie Beach prolonged her recent tour of the country with a three-day visit to New York, where she conferred with Thomas Parson, executive secretary of the New York D. T. B. A. on the progress made so far in that association's fight against the W. P. A. free-lesson set-up. The visit culminated in Mr. Parson's arranging for Mrs. Beach a conference with Eduard C. Lindeman, National Director of the Recreation Projects Division, through whom the D. T. B. A. has been successful in curbing many of the free-lesson abuses in New York and New Jersey. Mrs. Beach, after her visits with numerous affiliated clubs throughout the country, and during which time she came in close contact with the resultant effects of the competition by the various Federal agencies, is thoroughly determined that it is the duty of the organized profession to do everything in its power to bring to a halt a practice which can only bring about financial disaster to privately owned dancing schools. Accompanied by Mr. Lindeman, she left for Washington for further discussions on the matter.

It will be remembered that the first definite action in bringing attention to the unfairness of giving free lessons promiscuously was taken by the New York D. T. B. A. in March, 1936, when a resolution was adopted by that body calling for a halt of these practices. Copies were mailed to Administrator Hopkins at Washington and various dancing teachers' clubs throughout the country. Several clubs followed this action by adopting similar resolutions. Then followed months of work in ferreting out the proper persons with whom to further the complaint. In the meantime a meeting of representatives of several clubs was brought about, which resulted in the formation of the National Council of Dance Teachers Associations. Supporting members were the D. M. of A. and Affiliated Clubs, the Chicago Association, the New York, Los Angeles and San Diego D. T. B. A.s, the American Society, the New York Society, the New England Council and others. D. M. of A. Secretary Walter U. Soby was the Council's first chairman. At the second meeting, however, Mr. Soby requested that Thomas Parson relieve him of these duties, since he had been, and was still, in close contact with the authorities in New York. The work of the Council progressed rapidly, and early last fall its members began to get at the bottom of things. Mr. Parson succeeded in discovering just who had something to say and the authority to say it in the person of Eduard C. Lindeman. A conference was arranged with Mr. Lindeman on October 27. This meeting resulted in an order being sent from Washington ordering the immediate cessation of any and all activities by the W. P. A. which were, in any manner, detrimental to private dancing schools.

Despite the splendid work accomplished by the unified effort of the various clubs, and with the job scarcely started, the Council suddenly ceased its activities when the New York Society and the D. M. of A. withdrew their support. A few of the members at that time thought it hardly worth while to continue, since, as they reckoned, "it is useless to fight the Government." The Council's last official act was in February, when it decided not to meet again. This was followed by the resignation of the New York Society, the D. M. of A. and of Mr. Parson as chairman. The D. T. B. A., however, voted as a body to continue the work on behalf of its affected members and, as the result of another conference with Mr. Lindeman which took place in March, Mr. Parson met with the state and county recreational supervisors of New Jersey. Learning from them that the order from Washington had not been carried out, and that no free lessons were given by W. P. A. instructors in that state, Mr. Parson succeeded in obtaining from Mr. Lindeman an assurance that every state would be checked and a compliance with orders insisted upon.

In New York City and state the assurance was given that "the Administration has always insisted that no activity under its jurisdiction be allowed to compete with private enterprises. Our dancing classes, under the Recreation Program, are either in neighborhoods inhabited almost exclusively by families on relief, who could not afford to avail themselves of the services of private teachers, or in localities where there are no dancing schools."

However, the claims made by the various recreational supervisors that free lessons were being eliminated were disputed by several members of the D. T. B. A. at the regular monthly meeting of that association on May 2. It was charged that instructors are being supplied to such institutions as the Y. M. and Y. W. C. A. where, in some cases, a fee was being charged for the lessons. When confronted with this information Miss Louise Edwards, Recreational Director for New York City, advised Mr. Parson that she would welcome definite proof that such was the case; and if such a condition existed that immediate steps would be taken to bring it to an end. She had previously stated, in a letter, that "we are extremely anxious to cooperate with your association for the protection of the interests of the dancing teachers in New York City."

It would seem that, with such cooperation at hand, it would be a simple matter to bring about the immediate curtailment, or complete stoppage of *all* dancing classes conducted by the W. P. A. However, it is not so easy as that, Mr. Lindeman, in his summation of the situation as presented to him has said:

"The existing condition is, no doubt, due to the fact that over-zealous recreational supervisors, in the efforts to make a good showing, and with no other means at hand to do so, often overstep the boundary line of authority; but when made to see the harm possible in their anxiety to make good on their jobs they will be just as anxious as you and I to cease such activities as will affect the incomes of the private dancing teacher."

Probably this will explain the many infractions of the order from Washington which instructed the supervisors to cease such activities as would be detrimental to the privately operated dancing schools.

With developments having proceeded to their present stage, it can be but hoped that the decision of Mrs. Beach to offer her cooperation will bring about, on a national scope, results similar to those already achieved locally. It must be borne in mind, however, that the cooperation of individual teachers throughout the country is essential. The authorities have promised to remedy conditions when, and if, proof is supplied that the W. P. A. recreational projects throughout the country are proving detrimental to the private school.

The W. P. A. picture *has* changed! But more drastic changes *must* come before any relaxation of effort can be allowed to take place.

Dancers—Actresses

(*Continued from page* 20)

and I understood why Mr. Gould had designated "poise" as the first requisite of a dancer. Then I asked Dave Gould's mother, "When did he begin to dance?"

She smiled. "It may be that Dave learned to walk like other babies, but it seems to me he always danced. He was six years old when he went to dancing school. Mary and Pearl Eaton, the musical comedy stars, were in the same class. The newspaper office was not far from where we lived and when he heard the call of 'extra,' he would run (maybe I had better say dance) as fast as his little legs would carry him, for papers to sell. Later, he carried a morning and an evening paper route. He wrapped bundles, cranked cars, and swept snow, but he would never let us pay for the dancing lessons. They had to be just his.

"He was always so comical, I called him 'Broadway Joe.' He'd come dashing into the house like a cyclone, calling, 'Oh, Ma, are you home?' leaping and acting out in a dance all the funny things he had seen. Everything was funny to him. He named and re-created everything into a dance. Even then, he had to be different and individual."

Mrs. Gould agreed with those who said her son must have a remarkable memory, for I have been told at Metro-Goldwyn-Mayer that Dave Gould never uses notes. They say he gets the general idea of the script and creates his numbers as the rehearsal develops.

"How did Mr. Gould happen to go to New York and start his career so young?" I asked.

"Well," said his mother, "I knew he would never do anything else but dance. One day we had a serious talk and I told him that as long as he wanted to dance and to act, the best place for him was New York. I said, 'Whatever you want to do, go ahead, but do your best and don't come home until I can be proud of your achievement.' It was four years and a half before I saw him.

"If Dave needed money, he would never ask or let us know, just as with the dancing lessons when he was six. He was responsible for himself. But he wrote me a postal card every other day, no matter where he was, for all those four and a half years. When he went out on the road with George M. Cohan in *Irene and Mary*, he would let me know where the show was to be and I would send the things he likes to eat, things that he could share. Once he coached a unit of twelve girls in New York, got them bookings, and sent them out on the road. He knew how hard things could be in New York and he would not take a penny until they had made good."

While we were discussing the reasons for Dave Gould's fame, the telephone bell rang and I heard the voice of Hollywood's most important dance director calling, "Oh, Ma, are you home?"

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Washington—Convention City

by **SUE LEWIS**

To hundreds of teachers all over the country *Convention Week* is the high spot of the year—a gala vacation from the cares of a workaday world and a glorious opportunity to play and study at the same time.

When The Dancing Masters of America chose Washington as their Convention City this year, they did more than just choose an ordinary city (although in the past the "ordinary" cities have outdone themselves to afford the visiting teachers a good time to remember for years to come), but this year they elected to go "home"—for doesn't the nation's capital mean "home" to us all? You know, ". . . Breathes there a man with soul so dead . . ." etc., etc.

To the person who visits Washington for the first time, I guarantee a real thrill such as is probably only known to those who return home after a very long time. Here are our very roots. Near here Francis Scott Keyes watched "for the dawn's early light" that he might assure himself that our flag was still proudly waving and then wrote our immortal National Anthem. Here, and near here, so many of the events that held us spellbound as we poured through otherwise dry history books took place that there surely cannot be a native American who does not some time long to visit Washington.

DELLA LEE CLARK, *pupil of Mary Day of Washington, D. C.*

But the pleasure that awaits the members of The Dancing Masters of America on going to Washington this year will not be merely æsthetic. Real and varied are the moments of sheer fun which are being planned. LeRoy Thayer, president of the Dancing Masters of Maryland, Virginia and Washington, D. C., and sponsor of the idea of taking the convention to Washington, has worked unceasingly with President Mrs. Montie Beach to plan the most all-around good time in the Association's history.

Hospitality is the keynote of the Maryland, Virginia and Washington Club, and their opening gesture will be a tea following Jack Manning's three-hour tap class on Sunday afternoon. This will not only honor Mrs. Beach, but will enable all of the new members to get acquainted with those who will be their associates for the coming week. Sunday night, as usual, will be marked by the President's Ball, so that when Monday morning comes that well-known "Southern hospitality" should have warmed the most frigid hearts and the corridors will be ringing with "hellos."

During the week there will be sight-seeing tours, a moonlight boat ride, and gala International Night with a program sponsored by THE AMERICAN DANCER and the banquet and ball to say *au revoir*.

It occurs to me that many timid people, and some not so timid, might hesitate to join an association unless at the invitation of a member who is known to them for fear of being lonely when attending the first convention. Not so with the D. M. of A.—and especially not so this summer in Washington!

●

The Community Centre Department has asked Lisa Gardiner to put on a program of dancing during the D. M. of A. Convention week.

●

Theodore Bekefi announces that he will present a ballet in the Sylvan Theatre, Washington's outdoor theatre, in August. The date has not been set.

●

Patsy Lou Pappe, four-year-old pupil of Mae Davison, has recently been seen on several benefit programs.

●

Never Again, a musical in two acts produced by Baltimore's swank Paint and Powder Club, an organization of university men who were members of dramatic societies in their college days, was presented April 17 and 18. Highlights of the show were dances staged by Joshua Cockey. A special tap chorus had been in rehearsal all winter for a number featured in the first act. Other features were a Truckin' routine, a new Tiller routine and a surprise stomp number. The club's annual production is given for charity.

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"Belles" on Their Toes, They Must Have Music—

by ANNETTE VAN DYKE

Indeed they must! And if you're as weary of using the same old tunes as your audience is of hearing them, cheer up. There *is* a Santa Claus. We've been scouting about, finding lots of new, interesting, exciting tunes, to help brighten the task of recital production. Best of all, many of them are quite inexpensive.

There were others not so new, but so usable they are worth bringing to notice. In this class is the orchestration of the Debussy *Valse Romantique,* arranged by Schmid (published by Schirmer). Written in his earlier style of *Clair de Lune,* it is tuneful, with a nice flowing rhythm for a toe ballet which those adolescent twelve-year-olds will love. Its theme is not too complicated, yet has enough variation to appeal to even the most musical of them. Neither is it too difficult of performance for the ordinary dance orchestras used for dance recitals.

At the Fair, by Powell, also arranged by Schmid, is a suite containing several characteristic numbers, of which the *Merry-go-Round* polka is a real godsend. It has a beautifully accented rhythm which that six-year-old group just *has* to keep in step to.

For that popular "modern" number, have you heard Duke Ellington's *Solitude?* (Published by Milston.) Smooth, we call it.

Marks Bros. are contributing some useable collections of standard music, very reasonably priced. These make for real economy for regular class work. An exceptionally good "buy" is their *Tips on Taps* with routines by Carlos. Eight in all, which with a little ingenuity can easily be arranged to more up-to-date music. The Lecuona Suite *Andalusia* contains six excellent well-known Spanish dances. Many of these were used by Argentina, and Goya now has some in her repertoire. Unfortunately, not all of them are orchestrated.

If you have not already done so, *Try Tappin'* for a cute song and dance for youngsters. Especially, if you are about to give up the search for a popular number, other than the Shirley Temple songs, that is within the range of children's voices and doesn't reek of cheap, sophisticated sentiment.

Will you believe it, at last we've found the answer to those millions of queries every teacher gets from fond parents anxious to have their young hopesfuls get the most out of their dancing lessons by home practice. In a group of phonograph records, surprisingly enough designed for that purpose, appropriately called *Stepping Tones.* Out of a list of ten, those numbered "2-3-4" are the most practical. Although these are planned for tap, they are equally good for ballet practice. Better, I thought, than the ones the company puts out for that purpose containing, as these three do, a whole repertoire of tempos. The rhythms are well accented and not too complicated for young ears, also the melodies are satisfying. Being especially composed for this purpose, they are out of the popular class and are not so likely to go stale.

Speaking of popular music, when using it in productions, the numbers will all sound much less alike if, on repetitions of choruses, you have different instruments carry the melody, instead of using the entire orchestra all the way through. It helps to gain that needed contrast and variety when a whole program is necessarily made up of light and popular music. For that same reason, violin or trio arrangements of an occasional number help. In this way, it is possible to use piano pieces which are not orchestrated, but for which violin and cello parts could, at no great expense, be arranged.

With the thought in mind that an audience listens as well as looks at a show, that music is really the foundation on which the whole structure of a dance recital is built, some familiar music is necessary, but it's the new melodies that add zest and sparkle, as important to the ear as the costumes and dances are to the eye.

ELLIS GOLD

(*Continued from page 24*)

the master, the choreography is entirely authentic. This is a thing which the Latin races are quick to realize.

Here, one might inquire as to what the dancing of "Golico" is like. What could anyone's dancing resemble who has studied and assimilated the methods and approach of so many different races?

Dancing to Ellis Gold, as he said to me in the beginning, is an artful method of storytelling. And that is, perhaps, the most complete and most lucid definition of his work. Essentially his dancing is pantomimic. His training has ranged from the classic ballet technique to the dramatic spirit of contemporary dancing. Yet his work is never abstract in the sense that some of the bold-faced moderns understand it. He always has something complete and definite to tell his audience. And most of his numbers are exceedingly tragic and empassioned in their pantomimic power. Meticulous research is exercised upon each and every creation. Authenticity is always a major consideration.

His expansive style of presentation covers a variety of subjects bearing the national imprint of many different countries. He has actually studied in France, Italy, Russia, England, North and South America and Mexico, where he made a complete study of the Mexican Regional Dances. He has even studied with Denishawn here in New York and with Mary Wigman in Germany in order that he might thoroughly understand and completely cover the field. In Cuba he studied the Cuban-African Rumba.

"And what of the dances of South America and Mexico?" I asked, wishing that the conversation might soon revert to native dancing in the United States.

"Dancing is a religion with the people of South America as well as to the natives of Mexico," he replied with reverence. "It is a part of their very lives, and each of the countries throughout South America has its own native dances; dances which sprung from the lore of its people."

And then he told me of giving concerts in all parts of South America to wide-eyed barefooted peasants who would sell their shirts for the price of a ticket. There, as in no other country perhaps, he has spent much time and made a thorough study of the colorful dances of the various peoples. In Argentina he learned the *Gauchos* and the *Tango;* in Chili the *Cueca;* in Ecuador and Peru the *San Juanito;* in Colombia and Panama the *Pasillas;* and from the wild Indians and cannibals along the Amazon River he has observed and learned the religious dance, the *Krichna.* And in Mexico, too, where he is well known and loved as a concert artist, just as in South America, he has learned the native Mexican dances from the very sources from which they have sprung. His Mexican old man's dance, *Viejecito* was actually taught him by old men who dance with their canes all day long beneath the shade of the trees. This is undoubtedly one of Gold's most interesting numbers, the costume and the mask being authentic. When he returned to New York last fall from his tour of Mexico, he brought with him four entirely new choreographic acquisitions, namely, *The Jarabe, Espuelas, Jarana* and the *Chiapanecas* and the afore-mentioned *Viejecito.*

"And of all the countries in which I have studied and danced," he said, "there is a special place in my heart for Mexico and the Mexican dances. I do a whole program of the Regional Dances, you know."

"But what of the United States?" I put in quickly. "You have told me nothing of your activities here. And it is here that you say you feel the most at home."

"That is true," he continued. "Next to the Russians, the Americans are the friendliest people in the world. I have been a citizen of the United States for many years. And as for my activities here, would you believe it, I first appeared in New York in the *Ziegfeld Follies* and later in the *Passing Show.* It was in the *Follies* that I first introduced to America my *Dance of the Morphinomaniac.*"

It was this number which was largely responsible for his having been called the Tragedian of the Dance. Even today, in a modernized version, he performs it. And in this dance as in no other in his repertoire, he creates a seething rhythm of passion and suffering. A grimacing spectre, a twitching human derelict is painted before the eyes of the spectator; all of the unhappiness and unspeakable suffering produced by this terrible drug.

Two other of his numbers which appear in this same category are a Moorish dance, *Morita,* which was given to him by Juan Martinez and a dance he calls the *Slave Dance.* This is his newest creation. Loaded with fifty pounds of chains, he portrays the struggle and anguish of a slave fighting his way to freedom. It is a slow-moving tortured sort of dance working slowly up to the climax of liberation. For his musical score Mr. Gold employs Tchaikowsky's expressive *Marche Slav.*

In numbers such as these, the dancer must create dramatic art through the medium of the dance, and his influence upon his audience must, in the first place, be emotional; but in order to succeed in this the dancer must immerse himself in the various psychological factors which compose the motive power of the action. In other words, he must be a consummate dramatic artist.

He had risen and was starting to go.

"But just a moment," I said. "You have forgotten to answer my question of the beginning of our conversation. You have described your dances to me thoroughly.. From France and Spain to South America and Mexico. And in all your repertoire there is nothing that has sprung from the roots of these United States which you say you love. What of us and our—?"

This time *he* interrupted *me.*

What he said was brief and has been said many times before, but there was an inexorable note of sincerity in his voice which was convincing.

"In the early part of next season I am going to appear in concert in the leading artistic centers of the Spanish American countries," he told me.

For several moments he did not move. Then he continued.

"And some day, after that," he said with a smile of assurance on his face, "I am going out into the great open places of this wonderful country, far from the confusion of the cities, where the rhythms and the pulse-beats of its civilization can be clearly heard and *find* those *native American dances* which, since the time of the Indians, have lain dormant in a land too busy to take time out for discovery."

Somehow or other, I believe he'll do it.

Dance Teams

Barrie and King recently made a Warner Brothers' short before joining a Tiny Bradshaw unit.

●

Pedro and Dolores are presenting their *Moorish Bolero* in Swingland on Parade, the lavish revue which Bennie Skoller is presenting at the Cafe Swingland in Chicago.

●

The new team of Ronald and Roberta, who have been appearing at the Stevens' Hotel in Chicago prior to May 16, were quick to learn that popularity does not come without expense. The price in this instance has been the sudden heavy demand for autographed pictures not only from Chicagoans and out-of-town visitors who have seen them performing in the Continental Room but from radio listeners who have heard of their success from afar. Incidentally, they caught the dancers completely unprepared.

●

Gallo reports: Pancho and Dolores open at the Stevens Hotel on May 16. . . . The Ashburns are the first ballroom team ever to appear at the Casino-on-the-Park at Essex House, New York. . . . The Caroll Sisters are now taking a new Gallo routine. . . . Maxine and Len Nardo are now playing a return engagement at the Tokay Restaurant in New York City at popular request. . . . Carlton and Juliette are appearing at the Biltmore Hotel, Providence, R. I. . . . After appearing at Shay's Hippodrome in Toronto, Canada, Francis and Caroll will dance in Montreal. . . . Minor and Root are at the Chez Paree in Chicago. . . . Miles and Kover have signed for a two-week engagement at the Roxy Theatre in New York. . . . Montez and Maria are at the Anchorage Club in Philadelphia. . . . Rudus and Renel are seen nightly at the Nixon Restaurant in Pittsburgh. . . . Jimmy and Nora Bell are opening with Guy Lombardo soon for a vaudeville tour. . . . Enrico and Novello are at Benny the Bum's in Philadelphia. . . . Judith and Jaques, one of the younger teams being routined by Gallo, are featuring his number, *Cuban Lament*. . . . Candido and MacLova, who are filling an engagement at the El Chico in New York, are taking a new routine from Gallo. . . . De Mar and D'Andre are at the Netherland Plaza Hotel in Cincinnati, Ohio. . . . Dorothy Stone and Charles Collins were guests of Mari Ray and Naldi at one of their recent rehearsals in preparation of their opening at the Rainbow Room on June 7. . . . Rene and Marita are appearing at the Cine Teatro Roma in New York. . . . Caldos and Baline are on a ten-day cruise to the West Indies. . . . Britt and Young are at the Rhineland Gardens, Armonk, N. Y. . . . The Duanos, formerly Duano and Donola, unite in saying that they are doing very nicely at the Bismark Hotel in Chicago. . . . Christine and Dale will appear at the forthcoming Paradise Restaurant Benefit Show. . . . Northway and Danilo are back in New York after a very successful season at the Grand Casino Nationale in Havana, Cuba. . . . Mara and Renato have just completed a successful engagement with Jack Denny's orchestra. . . . Virginia and Martin will appear for a return engagement at the St. George Hotel in Brooklyn. Girardo and Nadine are at the Raleigh Hotel, Washington, D. C. . . . Dick and Edith Barstow are taking new routines from Gallo.

●

Turning down tempting offers to frighten little children with the horrifying make-up they employ in *A Rendezvous with Death*, the team of St. Claire and Yvonne began an indefinite engagement recently in the Italian Village, St. George Hotel, Brooklyn. This team who, it is said, can even make a head waiter blanch with their death routine, are presenting two other dance creations, *Grace, Speed and Ah!* and *Black Fantasy*. The last named, an interpretation of Negro Passion, was originally introduced by them at the World's Fair in Chicago. Of their *Death* number it is said that St. Claire applies two pounds of make-up to his face three times nightly for his delineation of this Dracula-like character.

●

Geraldine and Jo are commencing their second big year abroad after having all new numbers routined by Bruce R. Bruce.

●

Zita and Annis write from Bombay, India, that they expect to be in Shanghai in May, Pieping in June, Tokio in July, and Honolulu in August, thus completing two and a half years in the Far East.

●

Carmina Cansino danced at the Waldorf-Astoria Hotel on May 13 at a meeting of the executives of Warner Brothers Pictures. She was the only child on the program.

●

Mona Montez is making an experimental picture which will serve as a test for a new type of sound equipment which is now being perfected.

●

Antonio Cansoino, formerly of Antonio and Cataline, is now forming a new team which will be known as Antonio and Charlene. Charlene is a society girl of Toronto, Canada, and a cousin of the late Sir Guy Standing.

●

The Club Alabam in Chicago, which is open twenty-four hours per day, is featuring the novel dance team of Betty and Buddy in their floor show. Betty is a lovely little midget and Buddy is her regular-sized partner.

●

Easter and Hazelton, who were formerly features in the Ziegfeld Follies, are now appearing at Ben Lenhoff's Bali Bali Cafe in Chicago. They are specializing in an Indian

(*Continued on page 62*)

BRUNO OF HOLLYWOOD

JOE *and* BETTY LEE

Our Spotlight Picks Out — *Joe and Betty Lee*

Joe and Betty Lee are known as the youngest professional ballroom team in metropolitan show business. Managed and routined (entirely) by Fred LeQuorne, this engaging young duo have been basking in the voluminous glare of the spotlight for some time now. At the moment they are appearing at the Lord Baltimore Hotel in Baltimore, where they have been received with no meager measure of success. And many critics have hailed them as the "sweetest" little team of dancing youngsters that you'd ever want to see.

For, Joe and Betty Lee are just nineteen years of age. Both of them. And they are not brother and sister as is generally believed. Joe was born in Wheeling, West Virginia, and Betty was born in Bridgeport, just across the river. They met when they both became interested in the Wheeling Little Theatre Group. Later they enrolled in the dancing school of Mary Elizabeth Fassig. It was here that the pair were teamed and featured in the school recitals. They made their first professional appearance at the Wheeling Elks Club. After that, which was two years ago, Miss Fassig brought the pair to New York to be auditioned by Mr. Le Quorne.

And their story from this point on has been one of constant success. Fred LeQuorne immediately saw possibilities in this West Virginia pair and has handled their career with the most meticulous care. He first put them in vaudeville; after that hotels. He gave them the names of Joe and Betty Lee. (Their real names are Joe Wilson and Betty Lee Jacobs.) The first job in New York he got for them was at the Village Barn. Since then they have danced at many hotels and clubs throughout the Metropolitan area. But never have they been pushed ahead at too rapid a speed. One week, they will dance at the swankiest hotel, the next at a middle-rate cafe. And this has probably had a definite bearing on their success to date. Careers must be built on a slow, steady process of artistic development and not, as is often believed, overnight.

Joe and Betty Lee are cognizant of this fact and consequently they rehearse for three hours each day in order that they might realize that ambition which they both harbor of being tops in teams. Although they can tap-dance almost as well as they can glide across a ballroom floor, their entire efforts are spent on perfecting the difficult lifts, etc., which are so necessary to exhibition dancing. And their spare time is spent in going to shows and seeing more of New York. All in all, they are pretty happy kids.

Alberto Galo

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Mrs. Beach Makes Second Trip East

Mrs. Montie Beach has made a second Good Will Trip to the East. She was guest of the Dancing Masters of Michigan, at a meeting at the Book Cadillac Hotel, Detroit, Sunday, April 25. She then journeyed to Scranton, Pa., and visited with Miss Cecelia Fleischer, president of the Associated Dancing Teachers of Pennsylvania and New York, D. M. of A. affiliated Club No. 20. Mrs. Beach attended their meeting at the Hotel Altamont at Hazelton, Pa., Sunday, May 2. James Sutton of Scranton and Ted Economids of Elmira, N. Y., were the instructors for the day. Miss Louise Von Bellinghausen of Hazelton, who was hostess for the meeting, presented a floor show with her pupils. About 35 teachers were present.

WPA Dance Competition

Complaints are still being made by members of the D. M. of A. and affiliated clubs about the WPA dancing classes being operated in several localities. Mrs. Beach made a special trip to New York City for the purpose of consulting with Mr. Eduard C. Lindeman, WPA Recreational Director, in reference to the complaints that have been received. Mr. Thomas Parson of New York's D. T. B. A. who has done a great deal towards trying to fight WPA dance competition in his territory, arranged the meeting between Mrs. Beach and Mr. Lindeman. Mr. Lindeman stated that if there are any WPA dancing classes interfering or causing competition with dancing teachers, they should write to him—address Eduard C. Lindeman, Works Progress Administration, Walker-Johnson Building, 1734 New York Avenue N.W., Washington, D. C. While Mrs. Beach was in Washington she conferred with Congressman Thomas from Texas about the matter. It is reported that the appropriation for the WPA recreational department may have a drastic cut this summer and, if so, they will not have as much money to spend for relief work for unemployed dancing teachers.

Write Today

It is therefore advised that all dancing teachers, whether they are members of the D. M. of A. or not, who are affected by the WPA dancing classes, should write their respective Congressmen and Senators AT ONCE, giving names and addresses of those who are teaching these WPA classes, where the classes are held and the effect it has made on enrollments of students, etc. These letters should be sent AT ONCE as Congress is now voting on relief appropriations for the coming year.

President Stops at New Orleans

On her trip to Houston, Mrs. Beach stopped at New Orleans on Sunday, May 9th, and attended a special meeting of the Louisiana Association, affiliated club No. 6.

Illness of Members

Mr. C. Eddie Morton reports that his sister, Mrs. Mae Price Haines, is very ill at the home of her daughter at New Orleans.

Mrs. Emma C. Funk of Buffalo, N. Y., writes that her husband, Arthur Funk, is still in the hospital and that his condition is still unchanged.

Death of a Member

Victor Christensen of Portland, Oregon, passed away very suddenly Monday, April 26. The funeral was held Thursday, April 29. Mr. Christensen is survived by his mother, Mrs. Carrie Christensen. He joined the

VICTOR CHRISTENSEN

D. M. of A. in 1921 and carried on a very successful school in Portland, which was founded by the late Mose Christensen, who died in 1920.

Change of Teaching Time

Jack Manning of New York City is scheduled to teach a three-hour program in tap dancing for the D. M. of A Sunday, August 1, at the Hotel Mayflower, Washington, D. C. It was announced in last month's AMERICAN DANCER that he would start his program at 1:00 P.M. The time has been changed and Mr. Manning will start teaching at 11:00 o'clock in the morning.

Rhode Island Club Meeting

The last monthly meeting of the Dancing Teachers Club of Rhode Island, Club No. 9, for this season was held Sunday, May 2, at Matthew A. McDermott's Studio in Providence, R. I. The entire instruction period was presented by Helen M. Whitten of Waltham, Mass. She gave her own version of a speedy tap routine to a classical number *Dance of the Hours* by A. Ponchielli. After the business meeting, the Club had their annual dinner at the Dreyfus Hotel, Providence. Mr. Matthew A. McDermott, Providence, has been elected secretary of the club for the balance of the year.

Southern California Association

The April meeting of the Associated Dancing Teachers of Southern California, affiliated Club No. 1, was held at the studio of Lois Naudain in Glendale, Calif. The Blossom Room of the Roosevelt Hotel, Hollywood, was chosen for the annual convention to be held August 22 to 25. Following the business meeting Evelyn Dawn taught a Swing Fox-Trot, Dave King taught a clever Swing Tap, and Lois Naudain gave a Spanish Fan Dance. The May meeting was held Sunday, May 9, in the studio of Ernest Ryan. After the business meeting Mr. Ryan and Miss Grauer taught a new ballroom routine.

Texas Association Teachers of Dancing

Sam Bernard, president of the Texas Association Teachers of Dancing, has appointed several committees for their annual convention.

Delegate Directors

Mr. J. Howard Ferguson of Elmira, N. Y., has been elected delegate director of the new Club No. 20, the Associated Dancing Teachers of Pennsylvania and New York.

Miss Judith Sproule will represent the South Texas Association, Club No. 3, as delegate director at Washington.

The next meeting of the South Texas Association will be held at Galveston on Sunday, June 27, 1937.

Charles F. Fishback, M.D., member of the Dancing Masters of Wisconsin, has written a textbook on acrobatic dancing. A complimentary copy has been donated to the D. M. of A. library.

Dancing Teachers Club of Maryland, Virginia and Washington

The Dancing Teachers Club of Maryland, Virginia and Washington, D. C., held their April meeting at the Hotel Mayflower, Sunday, April 18. Miss Lisa Gardner, of Washington, taught Spanish dances; Miss Carolyn White of Baltimore taught tap; and H. R. Watkins of Baltimore taught old American dances.

Personal

Peter Villere writes:

Miss Hazel Vergez, principal assistant of my school (The De Villroi Academy of the Dance) has undergone an appendicitis operation.

Tell your members to bring along their sweet tooth to Washington as I again plan to distribute some of New Orleans' very best Creole Pralines as an official welcome to the city.

•

The April meeting of Affiliated Club No. 13, California Association Teachers of Dancing, was held at the Gene Kelton Studio in San Francisco. George Pring, Clarabelle Hamilton and Miss Gene were the demonstrators.

Florida

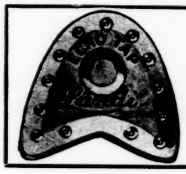
The Florida Society of Teachers of Dancing held one of the most successful meetings in its history March 27 and 28 in Tampa. Mrs. Montie Beach was honor guest, coming from Coral Gables with Miss Viola Belasco, president of the Florida Society, whom she had been visiting for a few days. Mr. LeRoy Thayer, of Washington, D. C., was another honor guest. The opening event was a performance by Josef Castle and His Ballet *Aux Chateau des Cartes* (The House of Cards). Much praise was heaped on the performers. This was the first ballet Castle has produced since the Dancers' Guild was disbanded.

Miss Kent McCord arranged a Carnival Party for later that evening. A floor show was presented, and numbers were given by all the local studios whose directors are members of the Society.

The business session was held at the Tampa Terrace Hotel. Mrs. Beach addressed the body with a talk that was very inspirational and much to the point.

Following luncheon a Normal session was held in the ballroom. The faculty was Miss Cecile McCord Adams, Tampa; Mrs. Louise Sterling Shelly, Miami; Mrs. Grace A. Thomas, Lake Worth; and Josef Castle, Tampa.

A dinner honoring Mrs. Beach was an event of Sunday evening, followed by dancing to a Siboney orchestra.



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Starting last month with two books dealing with primitive dancing, of the origins of religion and the dances of Island groups, this month we will go a step farther and examine the primitives of our own hemisphere.

There are many very interesting and decidedly worthwhile books written about the various Indian tribes of both North and South America.

One of the most easily read, treating the subject almost purely from a dancer's viewpoint, is the work of Erna Fergusson, called *Dancing Gods.* Published by Alfred Knopf, New York, 1931.

In this book Miss Fergusson gives a very fine, comprehensive and very sympathetic description of the dances, ceremonies and rituals of the southwestern Indians, confining herself to the Pueblo groups.

Many people will be surprised to read of the very subtle sense of humor the Indian has, for many have thought him entirely lacking in that respect. After reading this book you will have not only a better understanding of the Indian dances, but also a more sympathetic feeling toward the way they think, and I am sure everyone will be anxious that they be encouraged to keep alive their disappearing rituals.

The second book is, *Dance Festivals of the Eskimos,* by E. W. Hawkes. Published by the University of Pennsylvania Museum Press, 1914.

This book has very valuable material for the student, and is, as far as I know, the only book dealing wholly and thoroughly with this subject. The book opens one's eyes to the importance of these people, and for the first time one is able to understand the way they think and the reason they dance as they do. The book has many illustrations and even diagrams of some of the dances.

Because some libraries may not have this book I will suggest another work on the North American Indians which is very interesting: *Manners, Customs and Ceremonies of the North American Indian,* by George Catlin. Published in London, 1886, or a more recent book, the work of Bessie and May G. Evans, called *American Indian Dance Steps.* This was published by A. S. Barnes, New York, 1931, and is illustrated by an Indian.

BOOKS REVIEWED

THIS IS MY AFFAIR, *by Lola Kinel. Little Brown and Company,* $3.00. *An Atlantic Monthly Press Book.*

Though less than fifty pages of this book are devoted to Isadora Duncan and Essenine you will recognize them as history. Vivid and colorful, Isadora and the strange Russian poet, act their destined parts, and the curtain falls on these particular scenes of their lives together, with the finality of tragic inevitability.

The book is exciting and alive. Miss Kinel makes such an adventure of living by her wits (tragic necessity of post revolution days), and a further adventure of learning to write in English.

Russia, Poland, Europe and America, how could living in one's most impressionable years, in such contrasting environments fail to contain all the elements of drama, heartache and disillusion? Yet a sense of humor carries the writer through. Her career seems set now as that of a writer and I for one shall look forward to her next book, feeling that it will contain interesting confirmation of my prophecy. —*Winifred Cullum.*

THE TECHNIQUE OF ISADORA DUNCAN, *by Irma Duncan. Kamin Publishers. Illustrated.* $2.00.

This monograph on the dance art of Isadora Duncan, written in twelve progressive lessons and illustrated by fifty-two pictures, gives a clear exposition of the æsthetics and principles Isadora founded. Written by one of Isadora Duncan's former students, the book sums up Isadora's contribution to the evolution of the dance, her formulation of the principle of movement along natural lines. The value of the book is unquestionable, since it carries out the author's ambition to leave Isadora's principles embodied in such a form that they may be perpetuated by teachers of the dance.

Character Dances for School Programs, by Hilda C. Kozman. A. S. Barnes & Co., N. Y. $2.00.

In a preface Miss Kozman states that it is her hope that the dancing described in this book will help to fill the emergency the physical education teacher must meet when some one says, "Can't you contribute an entertaining dance number for our program?"

With this idea in mind she has arranged twenty-four character numbers, including three Japanese dances, Spanish Visitors, Dutch dances, Thanksgiving Dance of the Indian Maidens, Doll Dances, Irish Dances, etc.

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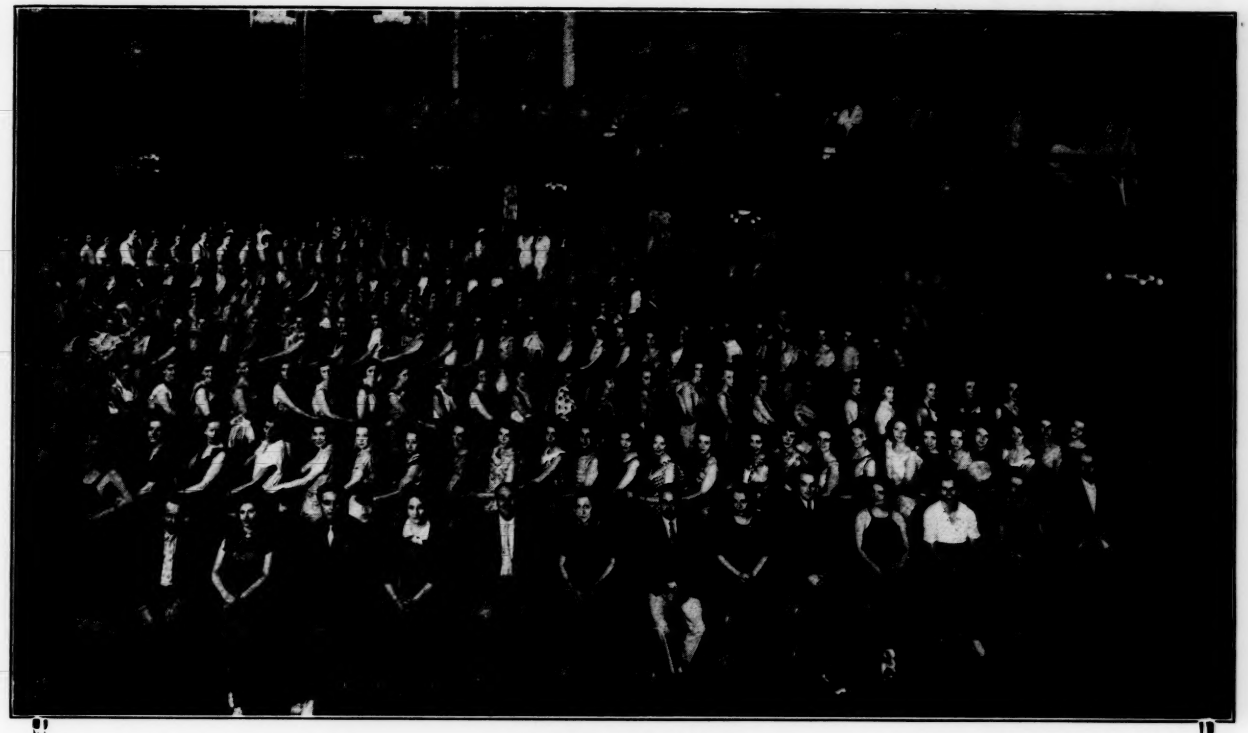

The Chicago Association of Dancing Masters Announces its Twenty-Fourth Annual Normal School and Convention Beginning Monday, Aug. 9 and ending Saturday, Aug. 28

The Normal School will open on Monday, August 9th, and continue until Saturday, August 21st. Fifty hours of work in each week of the Normal School. One hundred hours in all. Certificates of attendance given to all students taking the normal school work.

The annual convention opens on Sunday, August 22nd, and continues until Saturday, August 28th. Forty-eight hours work in the annual convention.

Both Normal School and Convention will be held in the beautiful Bal Tabarin Ballroom in the Hotel Sherman, Randolph and Clark Streets, Chicago.

Teachers of national reputation and all prominent in their respective departments of dancing have been chosen to represent the faculty for this year's meeting and we submit the following well known teachers of dancing for your consideration:

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DANCE EVENTS

(*Continued from page* 27)

The tricky solos of Apollo were danced with ease by Lew Christensen, who looked the very part, though he was not quite convincing dramatically. But this is no easy role, and he may strike the right note yet.

Of the Muses, Daphne Vane, as Calliope, possessed the cold, glamorous unreality suited to this type of ballet, with a lovely use of her head. She danced well in her variation, but it was less uniquely designed than either Holly Howard's (Polyhymnia) or Elise Reiman's (Terpsichore). Miss Howard's solo was very fast, with all the big leaps and strong movement she does with such force. Particularly brilliant was her repetition of one figure which sounds almost impossible—a double pirouette stopping perfectly still in high arabesque. Miss Reiman was best in the *pas de deux* with Mr. Christensen, composed almost entirely of arabesques in every conceivable position, with a delightful pause as she sits on his knees, her back to the audience.

But on the debit side were the feet wriggles of Apollo (not intended to be *rond de jambe en l'air* as I imagine some might think) and the unwrapping of Apollo from some yards of silver cloth—and what looked like a swimming lesson in the *pas de deux* (Miss Reiman on Apollo's back, doing the breast stroke)—and the "wheelbarrow" step by Rabana Hasburgh (whom, incidentally, I would like to see dance one of the Muses).

The Card Party, especially commissioned for the company, concerns the chief cards in a game of poker, the deal, the shuffle, straights, flushes, etc., complicated throughout by the tricks of the joker. A clever idea! Even the casual observer must enjoy the spicy dance play of the card game, *though* it is undeniably a chic novelty rather than a great ballet. There is, toward the end, a tinge of monotony in the technical invention, but the attention was apparently focused on the winning card play, as the ballet was very enthusiastically received.

Against the vivid scarlet-hung stage with the green baize game table in perspective, the crisp whites of the costumes, inspired by an actual pack of cards, made a stunning picture. The intricacies of the music, melodious at times, discordant at others (but never cacophonous), with a hint of almost *swinging* jazz and real wit in orchestration, is translated in terms of extremely intricate steps—but steps so gay, and execution so bright, their intricacies were rarely apparent, except for one young lady in the corps de ballet who must have had stage fright. The dainty grotesqueries of the Four Queens was for me the best part of the ballet; also the "rubber legs" antics of William Dollar as the Joker. Annabelle Lyon, the beautiful, proud, disdainful Queen of Hearts, dexterously managed the difficult juxtaposed point-and-heel steps, and Leda Antuchina, as Queen of Spades, with her amazing quick-as-lightning fluidity, performed a series of turns in the air, landing *sur les pointes,* and another series of pirouettes, finishing each time in *demi plié!*

●

Le Baiser de la Fée is arranged in more or less conventional fairy-tale classical ballet form, and hence was more recognizable from the general audience point of view. It is a pleasing work, though the choreography as a whole is at times amorphous and strangely disjointed. It is elaborately mounted in four scenes. The too Christmas-card-like, realistic costumes and sets alone clearly describe the action of the tragic romance suggested by a Hans Christian Andersen story (a Fairy imprints a magic kiss on a male child at birth and parts it from its mother, and twenty years later, as the youth is about to marry, she repeats the kiss and carries him off to live in happiness ever after). The music was inspired by Tchaikovsky's, and Stravinsky could have paid no greater tribute to him that he did in using, intentionally, entire portions of that composer's work, adding only "Stravinskyisms" which resulted in a score of feeling and beauty. The soloists, and particularly the ensemble, were at their best in this ballet. Kathryn Mullowney, as The Fairy, sustained the drama of her role effectively. In spite of her blonde fragility, she is more suited to this type role than to graceful classicisms. William Dollar danced the Youth with expert technical flourish. Giselle Caccialanza, his Bride, was graceful and light, with a sympathetic appeal. Her *pas de deux* with Mr. Dollar, slightly too long, had one effective figure—moving in *bourré,* she was lifted by him but continued her *bourré* in the air, as it were. The Shadow of the Fairy, and the tender, lone figure of the Mother, *sur les pointes,* in the starkness of the wintry Prologue scene with the quaint fall of stage snow, were striking effects. Mr. Balanchine also made a few "flights over the border line"! The costumer must be blamed for the "movie house program" prop snowflakes carried by the ballet corps, the pink and blue costumes for the Two Winds and the obscuring of several choreographic designs.

Quite moving, in spite of the somewhat imperfect illusion, was the dramatic epilogue, *Berceuse de Demeures Eternelles* (Song of Eternal Abodes), showing the Youth struggling to reach the Fairy and united with her in an embrace as the curtain slowly fell to the poignant beauty of the music, barely audible in its final strains. It seemed to hold the audience spellbound, and they (hordes of whom had arrived very disturbingly late) stayed to cheer. But I wonder how much of this enthusiasm was for Stravinsky rather than for the dancers?

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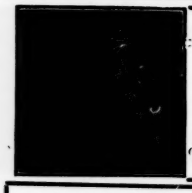

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DANCE TEAMS

(*Continued from page* 55)

adagio number and a graceful version of the Merry Widow Waltz.

●

Recently I talked with Georges and Jalna in their dressing room backstage at the Radio City Music Hall here in New York. This is the third week in which this popular team who have just completed a most successful engagement at the Waldorf-Astoria, have appeared upon this same stage. Dark, attractive, her black hair drawn tightly back away from her forehead, this charming dancer with the beautiful name and her youthful husband, Georges talked of many things in a very few minutes. They talked, pro and con, of the possibilities of performing in a week's time a new South American Zamba which had been sent them by way of phonograph records and films from Brazil; of a recent shopping tour in which two kittens in a pet-shop window almost took the place of a new spring bonnet; of their forthcoming engagement at the Pan American Exposition in Dallas, Texas, in which everyone from Leonidoff to Chester Hale will have a finger; of Indian dances; of tangos; of the lighting effects on the giant Music Hall Stage; of how little they actually know of the Texas Exposition; and of Rosa, who is one of the most important factors in their personal as well as their professional life. It is Rosa who sits in their dressing room between shows, reading a paper, perhaps, or taking care of Jalna's wardrobe; it is Rosa also who watches their food, who sees that they get the proper sleep, and it is Rosa without whom no picture of Georges and Jalna would be complete. I was amazed at the number of subjects we had covered in this short space before their last show at the Music Hall. We had even discussed the weather. The buzzer rang, warning them that in ten minutes they were "on." "And after the Exposition," I asked as we were leaving. "California, perhaps," Georges answered. 'Hollywood,' I thought, as the door closed behind us.

●

Fred LeQuorne reports: Tania and Kirsoff, the only team who employ the use of live snakes in the course of their routine, are appearing currently at the Hollywood Restaurant in New York. . . . Crawford and Caskey sailed for London on April 24, where they will appear at the Picadilly Hotel. . . . Brynes and Swanson, a LeQuorne-managed team, sailed for the Bagatelle Club in Paris, opening on May 5. . . . Loper and Hayes will sail in June to open at the Mayfair Club in London. . . . Seen at the LeQuorne studios during the past month were the following stage personalities: Grace and Nikko, now at the Esquire in Toronto; Vanessi and DeLima; Nina Whitney; Collette and Barry; Eileen O'Connor; Harris, Claire and Shannon; Adelaide and Sawyer, and Iris Wayne. . . . Marion Wilkins and Jack Walters opened at Loew's State Theatre in New York on May 8. . . . Grace and Ray MacDonald of the current Broadway hit, *Babes in Arms,* are having new routines staged by Fred LeQuorne.

LIVE FOR ART

(*Continued from page* 23)

ent to those of the Javanese only in that the Balinese do not project the puppet's shadow on a screen, but show the puppets performing on a small stage. Called the *Wayang,* it is given by one man, who manipulates the dolls and chants the legend. He accentuates the dramatic parts by beating on a board with a wooden hammer, which he holds between his toes. A small *gamelan* keeps time with him. He has a large repertoire, mostly stories from Hindu mythology. And he often uses as many as a hundred characters in one play.

They also have dancing contests—no marathons—which continue through one night only. One woman dances with one man at a time and tries to see how many men she can exhaust. As the night grows older, the dance grows wilder. Eventually it becomes decidedly sensual.

The island is imbued with a great community spirit, which I believe is the secret of the happiness of the Balinese. They trade in the food markets with Chinese coins worth a tenth of a cent, but contribute to the community fund in *Guilders.* Because all entertainment is free this fund is used for costumes and musical instruments. Some of the gongs cost $300.00 to $3,000.00, depending upon the tone.

The women make the costumes. Upon solid colors of ruby red, emerald green, sapphire blue, topaz yellow are stencilled gold patterns much like those carved on the temple walls. The goldsmith makes the headdresses with the traditional *Garuda* Bird design. The woodcarvers, like the other craftsmen give their services free. They carve gods and designs on the instruments' stands. These are painted in brilliant colors. Gold leaf is applied in amount depending upon the wealth of the village.

There is never any seeming hurry or frantic rushing on the island. Fields are planted and reaped. Landowners help each other. And although three is much to do there is still time to live for art, in all its forms.

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A DANCER'S DIARY

(*Continued from page 25*)

driver the address of the place Foulard had said to go and to be sure and drive through Broadway.

Oh, my, but city streets are hot! There aren't *any* trees at all for miles, and Broadway looks so big and noisy and it's crammed full of theaters. And people! Diary, I'm fairly worn out with looking at people. And the buildings are so very, very high. Everything sort of scares me inside. I feel pretty small and meek under all this. I still am adventury, but I'll certainly watch my step!

The place Foulard suggested to Mother is a club for girls who are interested in any branch of the arts, singing, dancing, dramatics and all. A thin, tallish woman with grey hair drawn into a knot on each side of her ears met me inside the door and asked me to register. She didn't shake hands, or say hello, or even smile as if she was glad to see me. She just said, "Sign here, please. Name and address," in a crackly tight voice. So I signed.

My room, Diary, is about the size of our big pantry at home, but it's got a window that looks out on a small park, there's a breeze coming in and my curtains have bright flowers on them. There's a hole in the middle of my bed, though, and I cave in in the middle at night, which makes me laugh.

This evening someone rapped on my door just as I was writing home to Mother. A very cute girl with straight bobbed hair and a southern accent came in and said her name was "Bobby," that she was on the welcoming committee and she wanted to know if everything was all right.

I said it was and liked her because she was like girls I knew home. Then I asked her all sorts of questions including how to get to Chichantinoff's school on Monday morning. Then I asked her who the lady was who had met me.

"Oh, that's Chessie, Mrs. Chester," laughed Bobby, and pulled the corners of her mouth down. "She gets after you if you come in after one o'clock, or smoke in the rooms. You can get on the right side of her, though, by going to church three times a week. She's a good egg. She's harmless and she means well."

Bobbie told me that she was going to be a concert pianist some day and was even now studying with Hans Von Gorf. In three months she planned a Town Hall recital and she asked me to come. Oh, Diary, what a thrill to know someone like this.

She told me that several of the girls in the house had walk-on parts in Broadway shows and one was a ballet dancer with the Metropolitan ballet. But, Diary, she scared me with this: You have to give an *audition to get into Chichantinoff's school!* Lochinov didn't mention that! Suppose I'm refused! What shall I do? But I won't think that way even. Then Bobby asked me if I'd ever done any folk dancing.

"You mean barn dancing?" I asked, because I'd been to several of the farmers' balls at home.

"Yes," said Bobby. "And all sorts of dances besides that, Hungarian, German, Finnish, Swedish, Norwegian—every nation! Want to come with me tomorrow night and give it a try? It's in the New York University Gym across the square."

"But," I said, "I've never done Hungarian dancing before."

"Oh, that doesn't matter. If you want to have fun in New York and you're all alone," advised Bobby, "you go ahead and make your friends and your good times yourself. If you don't you're forgotten. And you certainly get to know and judge people. It's fun!"

So, Diary, I've promised to go folk dancing tomorrow, but wonder if there'll be anything left of me by the time Chichantinoff finishes auditioning me. My hands are like ice every time I think of it, and I wonder if I shall ever get to sleep with such strange sounds coming in the window.

Educators Study Dance

(*Continued from page 30*)

but the search for something fresh and vital.

The lesson on social dancing conducted by Miss Canfield was perhaps a bit less well planned than the other features on the program. Here, the time did not seem so well budgeted as it was in other sections of the work. And one was left with the wish that both dances and accompaniments had been a little more smart and well styled, a little more up-to-the-minute.

For if teachers of physical education and teachers of the dance are not going to reckon with present-day dancing and make strong efforts to teach good taste and a really smart style of social dancing, then it does not seem too far-fetched to assert that the teaching of ballroom dancing will be taken out of their hands by undesirable elements.

Wednesday morning, a lecture on dance notation was given by Irma Otte-Betz and Irma Dombois-Bartenieff, whose work is based on the Laban system of notation. A lecture demonstration by Hanya Holm and the demonstration group of the New York Wigman School concluded the morning program. Miss Holm has taken the Wigman work and from it developed her own approach and technique, while not forgetting the sources from which she derived it.

The concluding session, on Wednesday afternoon, included a lecture-demonstration on "Modern Dance" by Doris Humphrey, Charles Weidman and their concert group. Having demonstrations by both groups gave opportunity for interesting study of different developments in the same field.

Then, as a speaker always ends with a summary of the main points in his lecture, so the conference ended with a round-table discussion, affording time for questions, comments, and a general evaluation of the conference, and led by Mary Jo Shelly of the University of Chicago.

For those who had eyes to see, there ran through the whole conference the old threads of conflict between music and the dance and the question of which should be subordinated. And there, too, was the solution, a sane union of both, as demonstrated by the whole program.

Two other threads, too, seemed woven into the fabric of the conference. They were the points of view of the professional dance teacher and those of the physical education instructor. And here, thanks to the efforts of the American Physical Education Association in attempting such a program, they seemed to have greater relation than ever before. Here, indeed, are threads of gold, bright with the hope that at least there can be some balanced combination of the theoretical and academic with the practical and artistic.

A look at the general change in physique, too, is interesting. No more are physical education instructors to be a type identified with the muscle-bound athlete. Here is foreshadowed the normal body, with rippling, flexible muscles, easy, graceful posture and all-round good health. For, as comments by visiting teachers and spectators were murmured, "what good is all this physical and dance education unless in practice it is used to advantage in the development of healthy bodies and sound minds?"

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Changing Methods

(Continued from page 31)

"No, I made a radical change several years ago. I used to emphasize the five fundamentals, the basic steps. I threw out that method. Now we start right out teaching the pupil interesting and popular steps. My aim was to make both teaching and learning good fun."

"Do they learn as well that way?"

"They are learning more successfully now than before. It created lots of enthusiasm. Pupils now come for enjoyment as well as dancing." His eyes twinkled. "You know how much more fun it is to do something you enjoy."

What he meant was amply illustrated when we stood, after a thorough tour of inspection, in the club room where a hundred or more pupils and dancers were waltzing to the music of a four-string orchestra.

"At least this is one place in New York where everyone is dancing a waltz," Mr. Murray observed.

I watched the dancers with pleasure, part of the charm of the picture was that they were all dancing properly. There were no awkward couples on the floor. It was a relief to the eye to watch them. A feeling of gaiety pervaded the atmosphere. Everyone was having a good time, as people do when they are doing something that they know they are doing well.

Two afternoons and two evenings a week the pupils and teachers can dance toggether here—teachers are not allowed to go outside with their pupils to dance—but the pupils who come to the Club are only those who have studied long enough to be good.

A reward for merit well worth working for, I thought, as I watched enviously, feeling as if I were at a party.

"I may take dancing seriously, but the pupil is not aware of my seriousness," Mr. Murray admitted, elaborating his point.

"Are all your teachers as good dancers as they are teachers?"

"Definitely, yes. I've insisted that every teacher become a marvelous dancer. To say that you are a good teacher, but a poor dancer —impossible!"

I agreed with him.

"It may be true of some other subjects, but not dancing." He thought a while, then concluded, "If the teacher does not feel the enthusiasm of good dancing the pupil does not. The teacher must impart to the pupil the thrill of perfection in dancing."

Regretfully I left the Club room wishing I had had at least one whirl about the room, but doubtful if my dancing were up to the high state of perfection of those I had been watching.

I had on my mind one rather delicate question I wanted to put. As I inspected the complete air-cooling system recently installed, the dials on the wall with the numbers 1, 2, 3, 4, to which you turn, in any and every studio in the school, for a fox-trot, or a rumba, a waltz or a tango, I wonder just how to put it. Finally, of course, I just came right out with it.

"Mr. Murray, do you think the effect of this advertising tie-up with Fleischmann's yeast, sending out your book, will affect other dance schools?"

"On the contrary, it only makes people more dance conscious. They read the book, then are likely to go to their local teachers to learn the steps. Dancing takes practice, you know."

Then he gave me a few statistics. "Not since 1914 has the United States been so dance mad. There are sixteen thousand dancing schools throughout the country—over one hundred and twenty in New York City."

After seeing the little dials in the studio I was consumed with curiosity to see where the music was made and how transmitted. In a long narrow room off Mr. Murray's office was a radio engineer and a series of green boxes; opening one I saw a disc going round, and beside these boxes what looked like a small plug switchboard—half of the plugs receiving the music from the discs and the other plugs sending it to the studios.

"Like completing a telephone call," I marveled.

Then he sat down at his desk and showed me the intelligence and personality tests all prospective teachers take.

"And the pupils?"

"Not yet," he laughed.

"Well, you may come to it," I warned him, "with over a thousand lessons a day you may want to call a halt."

The school is housed in eight floors of two buildings. Each reception room, into which you step from the elevator, is furnished differently, "so the pupils will know where they are."

I thought that was a fine idea. An interior decorator must have had fun doing the place. My favorite room was the place where prospective pupils are interviewed. An impressive stone fireplace, walnut furniture, and a tapestry; a formal but artistic room. The whole effect throughout the school was artistic, yet in simple and satisfying good taste.

One interesting detail I learned as we visited the various studios was that many pupils come back year after year to keep in good dancing form. I suspect also that they come back more or less frequently because they like the atmosphere of dignity and well-being and gaiety such as you enjoy in the home of some pleasant lifelong friend, or congenial country club. An intangible asset, perhaps, but a very real one. Mr. Murray must have had some such idea in the back of his mind for me, a stranger, to feel it so quickly.

"We learned that when you dance you use up eight times as much air as when you are, for instance, out in the reception room waiting to begin. The result is that we sometimes get complaints that someone is freezing in a reception room when someone else is just being comfortable in a studio."

My tour was ended and I thanked Mr. Murray for all that I had seen and learned. A personality that is different, a dancer, a teacher and, if you will, a business man, but a happy combination of all three. It was a thoroughly enjoyable experience and I hope that some of the things I learned will be of interest to those whose profession, and whose avocation, is dancing. It is a comforting thought that the country is becoming so thoroughly dance-conscious. Mr. Murray admitted that the charming musicals of Astaire-Rogers might have something to do with present public interest.

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